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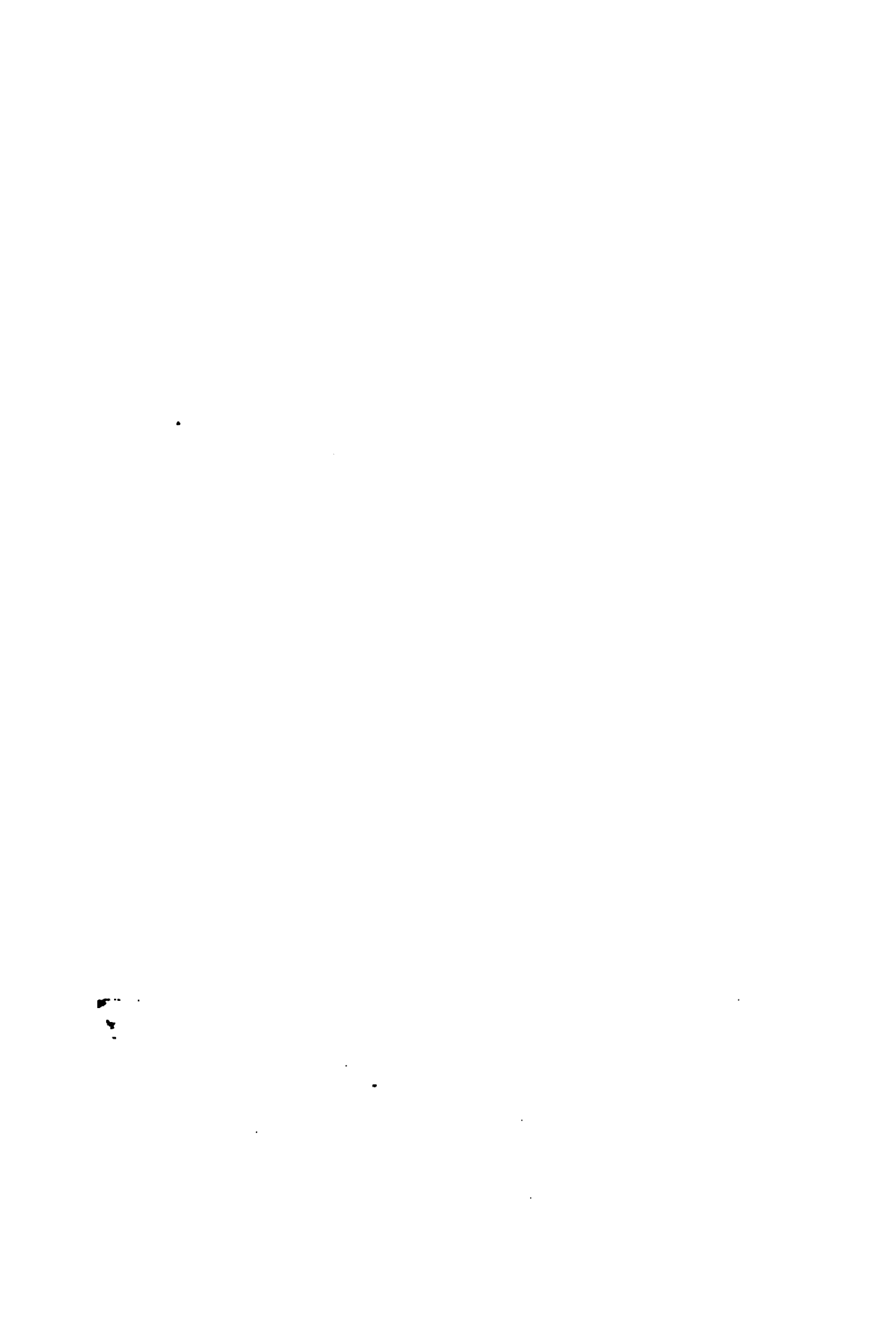
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# SOPHOCLES

THE PLAYS AND FRAGMENTS.

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PART VII.  
THE AJAX.

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# SOPHOCLES

## THE PLAYS AND FRAGMENTS

WITH CRITICAL NOTES, COMMENTARY, AND  
TRANSLATION IN ENGLISH PROSE,

BY

R. C. JEBB, LITT. D.,

REGIUS PROFESSOR OF GREEK AND FELLOW OF TRINITY COLLEGE,  
CAMBRIDGE, AND M.P. FOR THE UNIVERSITY:

HON. D.C.L. OXON.: HON. LL.D. EDINBURGH, HARVARD, DUBLIN, AND GLASGOW:  
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PART VII.

THE AJAX.

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## PREFATORY NOTE.

THE commentary contained in this edition of the *Ajax* is not an enlargement of that which I contributed in 1868 to the *Catena Classicorum*, but a new one throughout.

In sending forth this volume, which finishes, so far as the extant plays of Sophocles are concerned, the task which I began in 1883, I desire to repeat my acknowledgments to the Syndics and to the staff of the Cambridge University Press, who have enabled the work to be carried on under the most favourable conditions which publishers or printers could provide.

A volume containing the Fragments of Sophocles is in preparation.

R. C. JEBB.

CAMBRIDGE,  
*September, 1896.*





TO MY WIFE  
I DEDICATE THIS EDITION OF SOPHOCLES,  
WHICH HAS OWED MORE TO HER SYMPATHY  
THAN TO ANY OTHER AID.



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## INTRODUCTION.

§ 1. AMONG the plays of Sophocles there were many, as titles and fragments show, of which the scene was laid at Troy, and of which the action was founded on the epics of the Trojan cycle. This series ranged over the whole course of the ten years' war, from its earliest incidents, as told in the *Cypria*, down to the fall of the city, as told in the *Iliupersis*. The *Philoctetes* is connected with this series, but the *Ajax* is the only remaining piece which actually belongs to it. The story is taken from sources later than the *Iliad*, but the conception of the hero, though modified by that later legend, is fundamentally Homeric.

In the *Iliad*, Ajax, the son of Telamon, comes to Troy from Salamis with twelve ships, and is stationed on the extreme left of the army, at the east end of the camp,—as Achilles holds the corresponding post of honour on the right<sup>1</sup>. He is an independent chief,—subject only to the allegiance which all the chiefs owe to the Captain General, Agamemnon. There is no reference to his descent from Aeacus; nor is there anything that connects him especially with Athens<sup>2</sup>. He has

The Ajax  
of the  
*Iliad*.

<sup>1</sup> *Il.* 11. 7—9.

<sup>2</sup> In the Catalogue only two verses are given to Ajax, *Il.* 2. 557 f. :—

Ἄλας δ' ἐκ Σαλαμῖνος ἄγεν δυοκαίδεκα νῆας·

[στῆσε δ' ἄγων ἔν' Ἀθηναίων Ἰσταντο φάλαγγες.]

The second verse is absent from our best MSS., as it was from some of the editions known to Quintilian (5. 11 § 40). Aristotle (*Rhet.* 1. 15 § 13) alludes to it as having been quoted by the Athenians in support of their claim to Salamis, and the interpolation must be at least as old as the date of their controversy with the Megarians (circ. 600—595 B.C.), whether the author was Solon or not. The Alexandrian critics rejected the verse, pointing out that Ajax, on the extreme left, had the Thessalians for



the *Iliad* to a tower, so its owner himself is elsewhere called 'a tower of strength' to the Achaeans<sup>1</sup>.

The Athena of Sophocles speaks of Ajax as pre-eminent not only for bravery but for prudence<sup>2</sup>. This is true to the picture of him in the *Iliad*. Once, indeed, after he has uttered a defiant and menacing challenge, Hector calls him 'a blunderer, clumsy braggart<sup>3</sup>'; as, in Shakespeare, Thersites calls him a 'beef-witted lord,' and Ulysses, 'the lubber Ajax<sup>4</sup>.' In another place, however,—when he agrees, at the herald's suggestion, to break off his combat with Hector, though he was having the best of it,—his chivalrous opponent recognises Ajax as one to whom the gods have given, not only 'stature and might,' but 'understanding<sup>5</sup>.' His good sense is conspicuous in the embassy to Achilles, where he is the colleague of Odysseus and Phoenix. It is he who perceives when the moment has come for ceasing to press the inexorable hero. 'Let us go hence; for I do not think that the end of our message can be gained by this mission.' He points out to his companions that it seems hopeless to move Achilles at present: and then, turning to Achilles himself, he addresses him in words of frank reproach, but also of friendly appeal and of cordial good-will<sup>6</sup>.

One trait, however, marks an important difference between the Homeric and the later conception. In the play of Sophocles Ajax appears as one who has offended Athena by the presumptuous self-confidence with which he has rejected divine aid in war. There is no trace of this in the *Iliad*. While he is arming for the combat with Hector, he exhorts the Greeks to pray that Zeus may help him<sup>7</sup>. In the battle at the ships, after splendid deeds of valour, he retreats when he perceives, with a thrill of awe, that, for the time, the gods are against him<sup>8</sup>. During the battle over the body of

<sup>1</sup> *Il.* 7. 219 φέρων σάκος ἤθε πύργον: *Od.* 11. 556 (of Ajax) τοῖος γὰρ σφω πύργος ἄλλω.

<sup>2</sup> *v.* 119 τούτου τίς ἄν σοι τάνδρὸς ἢ προνούστερος, | ἢ δρᾶν ἀμείνων ηὔρεθῃ τὰ κάρια;

<sup>3</sup> *Il.* 13. 824 Ἄϊαν ἀμαρτοπέης, βουγάϊε.

<sup>4</sup> *Troilus and Cressida*, 2. 1. 12, 3. 3. 139.

<sup>5</sup> *Il.* 7. 288 Ἄϊαν, ἐπέε τοι δῶκε θεὸς μέγεθος τε βίην τε | καὶ πινυτήν.

<sup>6</sup> *Il.* 9. 624—642. <sup>7</sup> *Il.* 7. 193 ff.

<sup>8</sup> *Il.* 16. 119 γνῶ δ' Ἄϊας κατὰ θυμὸν ἀμύμονα ῥίγησέν τε | ἔργα θεῶν.



a well-recognised rank as being, next to Achilles, the greatest warrior in the Greek army<sup>1</sup>. Gigantic in stature—taller by a head and shoulders than his fellows—and of a massive frame, he is emphatically the ‘bulwark’ of the Greek host<sup>2</sup>. In comeliness, too, he is second only to the son of Peleus<sup>3</sup>; but ‘huge Ares’ is the god to whom he is compared; and when he is described ‘with a smile on his grim face,’ it is in the joy of battle<sup>4</sup>. The Homeric poet illustrates the qualities of his valour—both impetuous and obstinate—by likening him, first, to a lion in his onset, and then, when he is forced back by superior numbers, to a stubborn ass, whom boys, with feeble but incessant blows, laboriously cudgel out of a corn-field<sup>5</sup>. Staunch and steadfast, he never fails his friends at need—whether it be some individual comrade, such as his half-brother Teucer, whom he protects<sup>6</sup>, or whether he comes to the rescue of the whole army at some crisis<sup>7</sup>. In the absence of Achilles, it is only Ajax who is a match for Hector<sup>8</sup>. The sevenfold shield<sup>9</sup> of Ajax is not only his characteristic attribute, but the symbol of his service,—great in attack, but especially signal in defence: and as the mighty shield is compared in

his neighbours on the right (*Il.* 13. 681), while Odysseus, at the middle of the camp, was next to the Athenians (*Il.* 4. 329): Strabo 9. p. 394.

Verse 557 may have been interpolated along with v. 558. If, however, it belonged to the genuine text, it must originally have been followed by more than one verse relating to Ajax, who was too important to be dismissed so curtly.

<sup>1</sup> *Il.* 2. 768 ἀνδρῶν αὐτὸς μέγ' ἀριστος ἔην Τελαμώνιος Ἄλας | ὄφρ' Ἀχιλεὺς μῆνιν.

He holds the same rank in the *Odyssey* (11. 468); with Alcaeus (fr. 48 τὸν ἀριστον πρὸς Ἀχιλλεῖα); with Pindar (*N.* 7. 27 κρᾶτιστον Ἀχιλεὺς ἄτερ); with Sophocles (*Ai.* 1340); and in later literature (Hor. *S.* 2. 3. 193 *heros ab Achille secundus*; Philostratus *Heroic.* 719 f.; Dictys 4. 5, etc.).

<sup>2</sup> *Il.* 3. 227 ἕξοχος Ἀργείων κεφαλὴν τε καὶ εὐρέας ὤμους: 229 πελώριος, ἔρκος Ἀχαιῶν.

<sup>3</sup> *Il.* 17. 279.

<sup>4</sup> *Il.* 7. 208 σέυατ' ἔπειθ' οἷός τε πελώριος ἐρχεται Ἄρης: 212 μειδιῶν βλοσυροῖσι προσώπασσι.

<sup>5</sup> *Il.* 11. 548—562.

<sup>6</sup> *Il.* 8. 266, etc.

<sup>7</sup> As in the battle at the ships, when he wounds Hector (*Il.* 14. 409 ff.); or in the fight over the body of Patroclus (17. 281 ff.).

<sup>8</sup> The Greek chiefs rejoice when it falls to the lot of Ajax to meet Hector in single combat (*Il.* 7. 182).

<sup>9</sup> Made of seven layers of bull's hide, with a layer of metal nailed on the top,—*χάλκεον, ἑπταβείον*—as described in *Il.* 7. 219—223.

the *Iliad* to a tower, so its owner himself is elsewhere called 'a tower of strength' to the Achaeans<sup>1</sup>.

The Athena of Sophocles speaks of Ajax as pre-eminent not only for bravery but for prudence<sup>2</sup>. This is true to the picture of him in the *Iliad*. Once, indeed, after he has uttered a defiant and menacing challenge, Hector calls him 'a blunderer, a clumsy braggart'<sup>3</sup>; as, in Shakespeare, Thersites calls him a 'beef-witted lord,' and Ulysses, 'the lubber Ajax'<sup>4</sup>. In another place, however,—when he agrees, at the herald's suggestion, to break off his combat with Hector, though he was having the best of it,—his chivalrous opponent recognises Ajax as one to whom the gods have given, not only 'stature and might,' but 'understanding'<sup>5</sup>. His good sense is conspicuous in the embassy to Achilles, where he is the colleague of Odysseus and Phoenix. It is he who perceives when the moment has come for ceasing to press the inexorable hero. 'Let us go hence; for I do not think that the end of our message can be gained by this mission.' He points out to his companions that it seems hopeless to move Achilles at present: and then, turning to Achilles himself, he addresses him in words of frank reproach, but also of friendly appeal and of cordial good-will<sup>6</sup>.

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<sup>8</sup> *Il.* 16. 119 γὰρ δ' Ἄλας κατὰ θυμὸν ἀμόμωνα βίγησέν τε | ἔργα θεῶν.

Patroclus, when a thick mist has fallen on the field, his prayer for light breathes reverent submission to the will of Zeus<sup>1</sup>.

Such is the Ajax of the *Iliad*; a mighty champion of the Greeks in their sorest need; a man of good sense and good feeling, sparing of words, but able to speak wisely in season; loyal to his friends; straightforward and unselfish; frankly conscious of his strength, but placing his reliance on the help of the gods, and yielding, even in the fiercest struggle, to revelations of their mind.

A contest between Ajax and Odysseus for the arms of Achilles, resulting in the defeat and suicide of Ajax, is first mentioned in the *Odyssey*<sup>2</sup>, where the sullen shade of the injured hero refuses to hold converse with the victor. It was the goddess Thetis who set her son's arms for a prize; 'the judges were the children of the Trojans and Pallas Athena.'

Cyclic  
poets. The  
*ethiopsis*.

§ 2. The whole passage evidently presupposes some well-known work or works in which the contest for the arms had been related more at length. The scholiast says that 'the story comes from the Cyclic poets<sup>3</sup>.' There are two poems, and two only, which are known to have contained that story. One is the

<sup>1</sup> *Iliad*. 17. 645 ff.

<sup>2</sup> *Odyssey*. 11. 543—547:

οἴη δ' Αἰαντος ψυχὴ Τελαμωνιάδαο  
νῆσφι ἀφεστήκει, κεχολωμένη εἵνεκα νίκης  
τῆν μιν ἐγὼ νίκησα δικαζόμενος παρὰ νηυσὶ  
τεύχεσιν ἀμφ' Ἀχιλλῆος· ἔθηκε δὲ πρόνια μήτηρ,  
παῖδες δὲ Τρώων δίκασαν καὶ Πάλλας Ἀθήνη.

On the last verse (547) the schol. (H) says, ἀθετεῖ Ἀριστάρχος. It is not known on what grounds he rejected it; whether because the verse was absent from some copies; or because it conflicted with some other version of the matter which he regarded as having better authority; or for both reasons. The context itself affords no reason for suspecting this particular verse; on the contrary, the mention of the person who proposed the prize (ἔθηκε) is most naturally followed by a mention of the persons who made the award; and the passage would be maimed by the omission. W. Christ holds that Aristarchus was mistaken in condemning verse 547, and that it represents an early version of the story, probably that given by Arctfnus in the *Aethiopsis* (*Jahr. f. Philol.* 1881 p. 444): see also Kirchhoff (*Hom. Odys.* p. 231); and K. F. Ameis *ad loc.* The whole passage relating to the contest of the arms may, no doubt, be later than other parts of the *Nékuia*.

<sup>3</sup> Schol. H on *Od.* 11. 547 ἡ δὲ ἱστορία ἐκ τῶν κυκλικῶν.

*Aethiopsis*, by Arctînus of Miletus, which may be placed about 776 B.C. The other is the *Little Iliad*, which in later antiquity was commonly (though not universally) ascribed to Lesches<sup>1</sup>, of Pyrrha, near Mitylene, and of which the approximate date is 700 B.C.

In the *Aethiopsis*, which contained the death of Achilles, Ajax played a foremost part in rescuing the corpse from the Trojans—an episode imitated from the fight over the body of Patroclus in the *Iliad*. As to the manner in which Arctînus conceived the contest for the arms, only two details are known. (1) After the award, Podaleirius—the physician, skilled in diagnosis of obscure ailments, as his brother Machaon was the great surgeon—perceived a fierce light in the eyes of Ajax, and a weight upon his spirit, which were the precursors of the end:—

ὄς ῥα καὶ Αἴαντος πρῶτος μάθε χωρόμενοι  
ὄμματά τ' ἀστράπτοντα βαρυνόμενόν τε νόημα<sup>2</sup>.

<sup>1</sup> As Carl Robert has pointed out in *Bild und Lied* ('Arktinos und Lesches,' pp. 222 ff.), the claim of Lesches is subject to much doubt. Hellenicus, himself a Lesbian, attributed the *Little Iliad* to Cinaethon of Lacedaemon, according to the scholiast on Eur. *Tro.* 821; where Thestorides of Phocis and Diodorus of Erythrae are mentioned as other writers to whom the poem had been attributed—while Lesches is not even named. The scholiast probably derived this statement from the Alexandrian Lysimachus, a learned mythographer, whose work entitled *Nόστοι* is often quoted.

<sup>2</sup> Schol. *Il.* 11. 515 (referring to the skill of Machaon in surgery): τοῦτο ἔουκε καὶ Ἀρκτῖνος ἐν Ἰλίου πορθήσει νομίζειν ἐν οἷς φησιν [here he quotes eight verses from Arctînus, on the skill of Machaon and Podaleirius respectively, ending with the two verses given above]. Arctînus was the author of two poems: (1) the *Αἰθιοπίς*, which ended with the contest between Ajax and Odysseus for the arms: (2) the *Ἰλίου πέποις*, which (like the *Little Iliad*) probably included the healing of Philoctetes. The scholiast quotes these verses as being ἐν Ἰλίου πορθήσει. It has been supposed that they occurred in connection with the contest for the arms, and that therefore the scholiast ought to have said ἐν Αἰθιοπίδι. But it is also possible that the scholiast is right—that the verses came from the *Iliupersis*, and had to do with the healing of Philoctetes. Certainly, as Mr Monro has remarked (*Journ. Hellen. Stud.* vol. v. p. 29), 'the two lines about Ajax have rather the appearance of a parenthesis.' If, however, the skill of Podaleirius was thus illustrated by a glance backward at the insight which he had formerly shown with regard to Ajax, we can scarcely avoid supposing that in the *Aethiopsis*, when the contest for the arms was being related, this observation by Podaleirius had already been mentioned. The parenthesis would be clumsy and out of place, if the fact was being noticed for the first time. Indeed, such an allusion might well suggest the inference that in the *Aethiopsis* the contest for the arms, and the effect of his defeat upon Ajax, were described with some fulness.

(2) Arctinus described Ajax as killing himself 'about dawn'—doubtless on the morning after the award. There is no reason to think that Arctinus mentioned that delusion of Ajax by Athena which caused his slaughter of the cattle. The scanty evidence rather suggests that the rage in the hero's soul was not expressed in any deed of violence, but that he passed in seclusion, perhaps within his tent, the few hours of darkness between his defeat and his death<sup>2</sup>. It is highly probable that the older and simpler form of the Ajax-myth knew nothing of his insane onslaught on the cattle, by which Athena averted his vengeance from the Greek chiefs. The motive of his suicide, in this older version, seems to have been simply resentment at the award—not that feeling combined with a sense of disgrace incurred by his own action. Such is certainly the impression given by the passage in the *Odyssey*<sup>3</sup>. It is given also by Pindar, when he says, 'The Danaoi paid court to Odysseus by secret votes, and Ajax, robbed of the golden arms, wrestled with death<sup>4</sup>.' Pindar agrees with Arctinus in saying that Ajax died about dawn—a coincidence which can hardly be accidental<sup>5</sup>.

<sup>1</sup> Schol. Pind. *Isthm.* 4. (3.) 58 ὁ γὰρ τὴν Αἰθιοπίδα γράφων περὶ τὸν ὄρθρον φησὶ τὸν Αἶαντα ἐαυτὸν ἀνελεῖν.

<sup>2</sup> We have just seen that, according to Arctinus, it was the acute physician Podaleirius who 'first' detected the symptoms of anger and deep mental trouble in Ajax. This clearly implies that Ajax, though with rage in his soul, retained his self-command. What the physician was 'the first' to see, others saw only in the light of the tragic event—the hero's suicide, which so quickly ensued. So, at least, I understand the force of *πρῶτος μάθε*. The antithesis might be, of course, with the later perception caused in others by an *outbreak* of fury on the part of Ajax: but, in connection with the fact that he was here represented as dying almost immediately after the award, this seems less probable.

<sup>3</sup> *Od.* 11. 543 ff.: not merely because it is silent respecting madness and outrage, but because it implies (556 f.) that Ajax had died, like Achilles, in unclouded renown—without having done anything to offend the Greeks, who in the play of Sophocles (v. 726) threaten to stone Teucer, as 'the kinsman of the maniac, the plotter against the host.'

<sup>4</sup> *Nem.* 8. 26 f. Precisely the same impression—that the suicide was the immediate consequence of the award—is conveyed in *Nem.* 7. 25, *ὅ κεν ὄπλων χολωθεῖς | ὁ καρτερὸς Αἶας ἔπαξε διὰ φρενῶν | λευρὸν ξίφος*.

Eustathius (p. 1698. 51), in commenting on *Od.* 11. 543 ff., thus closes his paraphrase of the account given by some 'others' (who probably include Arctinus)—*καὶ εὐθὺς Ὀδυσσεὺς μὲν ἔλαβε τὰ ὄπλα, Αἶας δὲ ἀπῆλθε [ἀπέθανε?] ξίφει πεισῶν*.

<sup>5</sup> *Isthm.* 3. 53 ὄψις | ἐν νυκτὶ, *i.e.* 'at the end of the night,' = *περὶ ὄρθρον* (see above, note 1).

There is another point, however, in which it seems probable that they diverged. According to Pindar, the Greek chiefs were the judges in the contest for the arms. This account, which Sophocles follows, is fitted to win sympathy for Ajax, who appears as a victim of jealousy and of ingratitude on the part of men who had the best reason to know that he was second only to Achilles. But the *Odyssey* testifies to that other version according to which the judges were 'the children of the Trojans and Pallas Athena.' The words of the scholiast<sup>1</sup> there deserve attention:—'The story is from the Cyclic poets. Agamemnon, on his guard against seeming to favour either of the competitors for the arms of Achilles, brought some Trojan prisoners, and asked them by which of the two heroes they had been more injured,' etc. There is no reason to doubt that the scholiast knew of this account as given in some poem (or poems) of the Epic Cycle. There is no warrant for assuming that he invented this statement to explain the verse on which he was commenting. But the *Aethiopsis* and the *Little Iliad* are, so far as we know, the only Cyclic poems to which his allusion could refer. And in the *Little Iliad* the award of the arms was decided, not by Trojan prisoners in the Greek camp, but (as will be seen presently) by Trojan opinion reported from Troy itself. Presumably, then, it was in the *Aethiopsis* that the Trojan prisoners acted as judges. Since that poem dated from the

<sup>1</sup> Schol. H on *Od.* 11. 547. Eustathius (p. 1698) cannot, I think, be regarded as a witness of independent authority on this point, though that has sometimes been assumed. Commenting on *παῖδες δὲ Τρώων δίκασαν*, he says:—*ιστόν δὲ ὅτι* (1) *οἱ μὲν ἀπλοϊκώτερόν φασι Τρώας καὶ Ἀθηνῶν δικάσαι Ὀδυσσεὶ καὶ Αἴαντι περὶ τῶν Ἀχιλλέως δπλων ἐρίζουσι, καὶ δὴ καὶ Κόϊντος [Quint. Smyrn. 5. 128 ff.] διασκευάζει ἐν τοῖς αὐτοῦ τὴν δίκην ῥητορικῶς.* (2) *ἕτεροι δὲ φασιν ὅτι ἐπίτηδες Ἀγαμέμνων φυλαττόμενος τὸ δόξει θατέρῳ τῶν ἡρώων χάρισασθαι, αἰχμαλώτους τῶν Τρώων συναγαγὼν, ἤρετο κ.τ.λ.* Here he is repeating, partly *verbatim*, Schol. H on *Od.* 11. 547, to which he adds nothing new. Thus he distinguishes two versions. (1) That in which the judges are simply 'the Trojans,' with Athena—as in the *Odyssey*. He names Quintus Smyrnaeus in connection with this version—and for a reason which can, I think, be perceived; Quintus makes Nestor say, *τοῦνεκα Τρωσὶν ἐφώμεν ἐσφροσι τήνδε δικάσαι κ.τ.λ.* (5. 157). Eustathius noticed or remembered this,—but not that, by *Τρωσὶν*, the Nestor of Quintus meant the Trojan prisoners in the camp (as he presently explains, v. 160). (2) The version given by 'others' (*ἕτεροι*)—in which *the Trojan prisoners* judged—was manifestly known to Eustathius only from the scholium on the *Odyssey*, which he reproduces.

earlier part of the eighth century (*circa* 776 B.C.), the verse in the Nekyia of the *Odyssey*, *παῖδες δὲ Τρώων δίκασαν καὶ Παλλὰς Ἀθήνη*, may have been founded upon it. The Nekyia is, in great part, older, probably, than 800 B.C., but unquestionably received some additions in the course of the eighth and seventh centuries. It is not necessary, however, to suppose that the Nekyia was here indebted to the *Aethiopis*. Both may have used some older source now unknown. When the Homeric poet associates 'Pallas Athena' with the Trojan judges, he need not be understood as conceiving that she actually presided over the award,—as in the *Eumenides* she presides at the first session of the Areiopagus,—but merely that she influenced the minds of the arbiters.

The *Little Iliad*.

§ 3. The author of the *Little Iliad* seems to have worked in a spirit quite different from that of Arctinus. The *Aethiopis* was a grave epic, more in the temper of the *Iliad*; while the other poem had more affinity to the *Odyssey*, more of the lighter Ionian vein, and a larger element of romance. The contest for the arms was managed in a way which indicates the desire to avoid imitation of some earlier poet who had referred the award to the Trojan captives. By Nestor's advice, the Greeks send spies to the walls of Troy, in the hope that they may overhear some Trojan comments on the rival Greek heroes. The spies are fortunate. At that very moment two Trojan maidens are discussing Ajax and Odysseus. One of them deems Ajax the braver, since he carried the corpse of Achilles out of the fray. The other, inspired by Athena, reproves her;—'even a woman can bear a burden, when it is laid on her,—but she cannot fight';—and added, doubtless, that it was Odysseus who had protected the retreat. The Greek chiefs, on hearing the report of their messengers, adjudged the arms to Odysseus<sup>1</sup>. Ajax,

<sup>1</sup> Schol. on Ar. *Eg.* 1056. The first maiden said,

Αἴας μὲν γὰρ αἶρε καὶ ἔκφερε θηϊότητος  
ἦρω Πηλεΐδην, οὐδ' ἤθελε δῖος Ὀδυσσεύς·

The second answered (Ἀθηναῖς προνοία):

πῶς ἐπεφωνήσω; πῶς οὐ κατὰ κόσμον εἶπες;  
καὶ κε γυνὴ φέροι ἄχθος, ἐπεὶ κεν ἀνὴρ ἐπιθείη·  
ἀλλ' οὐκ ἂν μαχέσαιτο.

stricken with frenzy, made the onslaught on the flocks and herds of the Greeks: and afterwards slew himself<sup>1</sup>. Agamemnon, probably by the counsel of the seer Calchas, decreed that the body of Ajax should not receive the customary form of funeral—*i.e.*, should not be burned, but should be placed in a coffin, and interred<sup>2</sup>. Here, then, we have two traits which are distinctive of the story as handled by Sophocles, the onslaught of the mad Ajax on the cattle, and the idea that, after his death, his body was liable to be treated with some degree of penal dishonour. Both these traits, so far as can now be judged, were peculiar to the *Little Iliad*. In the other version—that indicated in the *Odyssey* and by Pindar, and probably given by Arctinus—Ajax died guiltless of offence against the Greeks, and received, like Achilles, the spontaneous and uncontested tribute of public mourning.

§ 4. Before the age of the Attic dramatists, the Ajax legend received some further developments which were probably unknown to the Cyclic poets. One of these was the enrolment of Ajax among the Aeacidae. The *Iliad* bestows the name of *Αἰακίδης* on two persons only,—Peleus, the son, and Achilles, the grandson, of Aeacus. The logographer Pherecydes<sup>3</sup> (*circ.* 480 B.C.) made Telamon the son of Actaeus and Glaucè, a daughter of the Aeginetan hero Cychreus,—recognising no tie, except friendship, between Telamon and Peleus. According to another legend, however, both Peleus and Telamon were sons of Aeacus by Endeis<sup>4</sup> (*Ἐνδηΐς* = *ἔγγαιος* or *ἔγγειος*, from the Doric *δᾶ* = *γη*). Ajax and the Aeacidae.

The last line and a half are in the text of Aristophanes. The scholiast designates the author as *ὁ τὴν μικρὰν Ἰλιάδα πεποιηκώς*.

<sup>1</sup> Proclus, in his abstract of the *Little Iliad* (Photius *cod.* 239): *ἡ τῶν ὀπλων κρίσις γίνεται, καὶ Ὀδυσσεὺς κατὰ βούλησιν Ἀθηναῖς λαμβάνει, Ἄσας δὲ ἔμμανῆς γενόμενος τὴν τε λείαν Ἀχαιῶν λυμάλινται καὶ ἐαντὸν ἀναίρει.*

<sup>2</sup> Eustathius on *Il.* 2. 557 (p. 285): *ὁ τὴν μικρὰν Ἰλιάδα γράψας ἱστορεῖ μὴδὲ καθῆναι συνήθως τὸν Ἄλκον, τεθῆναι δὲ οὕτως ἐν σοφῷ, διὰ τὴν ὀργὴν τοῦ βασιλέως.* The intervention of Calchas is mentioned by Philostratus *Heroic.* 11. 3.

<sup>3</sup> Apollod. 3. 12. § 6.

<sup>4</sup> Apollod. *l.c.* This *Ἐνδηΐς* appears in Megarian legend as a daughter of *Σκείρων* or *Σκίρων* of Megara (Paus. 2. 29. 9; Plut. *Thes.* 10). Another legend makes her a daughter of Cheiron (schol. Pind. *N.* 5. 12; schol. *Il.* 16. 14; Hyginus *Fab.* 14). In Apollod. *l.c.* the MSS. have *Ἐνδηΐδα τὴν Σκείρωνος*: but Aegius in his edition (Rome, 1555) gave *Σείρωνος*, which Heyne (ed. 1803) retained.



The cult of Aeacus, son of Zeus, had its chief seat in the island called after his mother, the nymph Aegina. Telamon and Ajax belonged to Salamis. By making Telamon and Peleus brothers, the Aeginetans linked their local hero with the others. This engrafting of Telamon and his son on the Aeacid stock had gained general acceptance before the fifth century B.C. The sculptures of Athena's temple at Aegina date from the period of the Persian wars. On the east pediment Heracles and Telamon were the prominent figures; on the west, Ajax was seen defending the corpse of Achilles. Herodotus<sup>1</sup> says that when the Greeks had resolved, just before the battle of Salamis, 'to invoke the Aeacidae as allies,' they called on Ajax and Telamon to come to them from Salamis itself, but sent a ship to Aegina to summon 'Aeacus and *the other Aeacidae*' (*i.e.*, Peleus, and his son Achilles; Phocus, and his sons Crisus and Panopeus). The passage has an especial interest as showing that, though Ajax had now been thoroughly adopted into the Aeacid cult of Aegina, this had been done without weakening the immemorial tradition which made Salamis his home.

Ajax in-  
vulner-  
ible.

Another addition to the Ajax legend—worthy of notice, since Aeschylus used it—is that which made the hero invulnerable. This was borrowed from the story of Achilles,—which, indeed, influenced at several points the later development of the Ajax-myth: and it served also to connect Ajax with Heracles. In Pindar's fifth Isthmian ode, Heracles, the guest of Telamon at Salamis, prays that his host may have a son, as 'staunch of frame' as the hide of the Nemean lion which he himself is wearing<sup>2</sup>. From some such germ grew the story

<sup>1</sup> 8. 64. ἔδοξε δὲ σφί εὐξασθαι τοῖσι θεοῖσι καὶ ἐπικαλέσασθαι τοὺς Αἰακίδας συμμάχους, ὡς δὲ σφί ἔδοξε, ... αὐτόθεν μὲν ἐκ Σαλαμῖνος Διαντὰ τε καὶ Τελαμώνια ἐπεκαλέοντο, ἐπὶ δὲ Αἰακὸν καὶ τοὺς ἄλλους Αἰακίδας νέα ἀπέστειλλον ἐς Αἴγινα. It has generally been supposed that the ship sent to Aegina was intended to bring sacred images or symbols of the Aeacidae (so E. Curtius, *Hist. Gr.* II. p. 291 Eng. tr.). Stein, however, thinks that the object was merely to make the invocation at Aegina in the proper form; and would similarly explain the presence of the Dioscuri with the Spartan armies (*Her.* 5. 75) in a purely spiritual sense.—After the victory, three Phoenician triremes were dedicated by the Greeks to deities who had helped them—one to Poseidon at the Isthmus, one to Athena at Sunium, and one to Ajax at Salamis (*Her.* 8. 121).

<sup>2</sup> *Isthm.* 5. 47 ἄρρηκτον φῦλον, ὥσπερ τόδε δέρμα με νῦν περιπλανᾶται | θηρός.

that Ajax had been born before the arrival of Heracles, who wrapped the child in the lion-skin, making it invulnerable, except in one place which the hide had not covered<sup>1</sup>. This legend is unknown to the *Iliad*<sup>2</sup>; but in Plato's time it was generally current<sup>3</sup>.

§ 5. Aeschylus handled the story of Ajax in a trilogy. The first play was called "Ὀπλων κρίσις, the *Award of the Arms*. Aristotle includes this title (without naming Aeschylus) in a list of ten tragedies of which the subjects were taken from the *Little Iliad*<sup>4</sup>. It would be unsafe to found too much upon this notice. Aristotle may have meant, not a particular tragedy entitled "Ὀπλων κρίσις, but, more generally, that episode, as a tragic subject; thus the contest for the arms was certainly included in the *Ajax* of Theodectes, to which Aristotle more than once alludes in the *Rhetoric* (see below, § 19). We cannot assume, then, that the version given in the *Little Iliad* was that which Aeschylus followed. Welcker<sup>5</sup> thinks that Aeschylus, following the *Aethiopsis* of Arctinus, made the Trojan captives the judges, and omitted the onslaught of Ajax on the cattle. As to the judges, it is obvious that tragedy could not use the almost playful romance of the *Little Iliad*, and represent the question as decided by the conversation between the Trojan maidens. One of Welcker's chief reasons for thinking that the captives formed the tribunal is that the "Ὀπλων κρίσις had a second title, namely, Φρύγες,—these 'Phrygians' being the Trojan captives who acted as judges: but this hypothesis as to the second title has no good foundation<sup>6</sup>. On this point, then, we must be content to remark that the Trojans appear as the judges not only in the *Odyssey*, but also in the *Heroica* of Philostratus, in Quintus Smyrnaeus, and in the *Posthomeric*

The tri-  
logy of  
Aeschylus  
(i) "Ὀπλων  
κρίσις.

<sup>1</sup> Tzetzes on Lycophron 455—461. Argument to Soph. *Ai.* (*ad fin.*), and schol. on v. 833.

<sup>2</sup> Thus in *Il.* 23. 822 the Greeks fear that Ajax may be wounded by Diomedes.

<sup>3</sup> Plat. *Symp.* 219 E (χρημασι) πολὺ μᾶλλον ἄρρωτος ἢν πανταχῆ (sc. ὁ Σωκράτης) ἢ σιδήρω ὁ Δίας.

<sup>4</sup> *Poet.* c. 23 *ad fin.*

<sup>5</sup> *Ueber den Aias des Sophokles*, in *Rhein. Mus.* for 1829, part 3, p. 53.

<sup>6</sup> No such second title appears in any one of the five ancient citations of the "Ὀπλων κρίσις (Nauck, *Trag. Frag.*, pp. 57 f.).

of Tzetzes<sup>1</sup>. Now, after the age of Attic tragedy, the *Aethiopsis* of Arctinus, like other Cyclic epics, fell into comparative obscurity, so much of the material having been worked up in the more attractive form of drama. The earliest writer, of known date<sup>2</sup>, who names Arctinus, is Dionysius of Halicarnassus (*circ.* 25 B.C.)<sup>3</sup>. It would seem that neither Strabo nor Pausanias knew the *Aethiopsis*<sup>4</sup>. When, therefore, Philostratus (*circ.* 235 A.D.), or Quintus Smyrnaeus (*circ.* 450 A.D.), represents the Trojan captives as the judges, it is much less probable that he derived that version from Arctinus than that he found it in some old writer of wider popularity, such as Aeschylus. It is, of course, a bare possibility that these late writers relied solely on the verse in the *Odyssey*; but it is very unlikely. I think, therefore, that Welcker's view on this point has much in its favour, although the ground on which he chiefly rests it (the supposed second title of the play) is untenable. With regard to the general treatment of the subject by Aeschylus, one important fact is certain. Ajax and Odysseus argued their respective claims in speeches<sup>5</sup>—as they do in Ovid and Quintus Smyrnaeus, and as we know that they did in Theodectes. It may perhaps jar somewhat on our conception of Aeschylus—whose style, as we know it, is so remote from rhetoric of the kind which afterwards became popular at Athens—to imagine him pitting his two heroes against each other in controversial speeches; but there is the trial-scene in the *Eumenides* to remind us how he could treat a subject of the forensic type without loss of tragic and heroic elevation. The pleading of his Ajax and his Odysseus had probably more resemblance to a controversy in the *Iliad* than to such an

<sup>1</sup> Philostr. *Heroic.* 11. 3: Quint. Smyrn. 5. 157: Tzetzes *Posthom.* 485.

<sup>2</sup> The scholia which name or indicate Arctinus, such as those on *Il.* 11. 515 and Pind. *Isthm.* 4. (3.) 58, may, of course, be older, or represent older sources.

<sup>3</sup> *Ant. Rom.* 1. 68.

<sup>4</sup> As to Strabo, see Mr Monro in *Journ. Hellen. Stud.* IV. p. 16, n. 1; as to Pausanias, *ib.* p. 31, n. 1.

<sup>5</sup> This is proved by a fragment of the "Ὀπλων κρισις (Aesch. frag. 175, ed. Nauck), manifestly from a speech of Ajax, who taunts Odysseus with being the son of Sisyphus:

ἀλλ' Ἀντικλείας ἄσπον ἦλθε Σίσυφος,  
τῆς σῆς λέγω τοι μητρὸς ἣ σ' ἐγένετο.

encounter of wits as Euripides would have provided on a similar occasion.

§ 6. The second play of the trilogy was the *Θρήσσαι*. These <sup>(ii) Θρήσσαι.</sup> Thracian women, who formed the Chorus, were captives of Ajax. Tecmessa, in Quintus Smyrnaeus, says that her lord had carried her away from her home, 'along with other women, prizes of war<sup>1</sup>.' The function of this Chorus was similar to that of the Salaminian sailors in Sophocles, to express reverence for Ajax, to mourn with him in his unjust defeat, and especially to sympathise with Tecmessa, a captive like themselves, and one whose lot was to be reduced, by the hero's death, to a level with their own<sup>2</sup>. The suicide of Ajax was related by a messenger<sup>3</sup>. Aeschylus adopted the legend already mentioned—that Ajax was invulnerable, except at one place (in the side, according to one account), which the lion-hide of Heracles had not covered. The messenger told how, when Ajax first attempted to slay himself, the sword bent against his body, 'as when a man bends a bow.' But anon a divine being came to him: she it was who showed him the place at which he must drive in the sword<sup>4</sup>. The simple fact that the suicide of Ajax was narrated by an eye-witness, who could describe the circumstances attending it, at once indicates how profoundly Aeschylus must have differed from Sophocles in his treatment of this subject. In the psychology of Ajax, as delineated by Sophocles, we can trace

<sup>1</sup> Quint. Smyrn. 5. 541 ἄμ' ἄλλης ληϊάδεσσι.

<sup>2</sup> The ancient scholiast on Soph. *Ai.* 134, after commending Sophocles for forming his Chorus of Salaminians, observes:—τὸ δὲ τῶν αἰχμαλώτων κηδεμονικὸν μὲν, ὡς Αἰσχύλος ἐν Θρήσσαις, οὐ μὴν εὐπρόσωπον· ὅρα γὰρ ὅλον αἰχμαλώτους ἐπιτιμῶν τῷ Μενελάῳ. He means that the condition of the captives is well suited to the expression of sympathy (κηδεμονικόν), but not, on the whole, suited to their part (εὐπρόσωπον): for it is unseemly that captives should censure Menelaüs. Hence we learn that the Chorus in the *Θρήσσαι* denounced the part taken by the Atreidae in the award of the arms.

<sup>3</sup> Schol. on Soph. *Ai.* 815 φθάνει Αἰσχύλος ἐν Θρήσσαις τὴν ἀναίρεσιν Διάντος δι' ἀγγέλου ἀπαγγέλλας.

<sup>4</sup> Schol. on Soph. *Ai.* 833 φησὶ δὲ περὶ αὐτοῦ Αἰσχύλος ὅτι καὶ τὸ ξίφος ἐκάμπετο οὐδαμῇ ἐνδιδόντος τοῦ χρωτὸς τῆ σφαγῆ

τόξον ὡς τις ἐντείνων

πρὶν δὴ τις, φησὶ, παροῦσα δαίμων εἰδείξεν αὐτῷ κατὰ ποῖον μέρος δεῖ χρήσασθαι τῆ σφαγῆ.

the growth of those complex feelings which imperiously required that his deed should be done in complete security from the witness of human eye or ear, so that he might be alone with his deliberate thoughts, and with the gods to whom he speaks them.

ii) Σαλα- § 7. The place of the *Σαλαμίνιαι* as the third play of this  
βιναι. trilogy, and the nature of the subject, may be considered certain<sup>1</sup>. After the death of Ajax, Teucer returns to Salamis, bringing with him the child Eurysaces (confided to his care by Ajax); he is met with reproaches by his father, the aged and lonely Telamon, who blames him for the death of Ajax; and goes forth to found the new Salamis in Cyprus. With regard to the 'Salaminian women'—the Chorus who gave the title to the play—it is well to remember that, when the protagonist of a Greek play is a man (as Teucer here), but the Chorus female, this regularly denotes that a woman has some important, though secondary, part in the action; as Creüsa, for example, in the *Ion*, where the Chorus is formed by her handmaids. The 'Salaminian women' stood (we may conjecture) in a like relation to Eriboea, the mother of Ajax. In the play of Sophocles the Salaminian sailors imagine the passionate grief with which she will hear the evil tidings of her son; and Ajax vividly expresses the same foreboding. It is very possible (I think) that these passages were suggested by the prominent place which the laments of Eriboea and her handmaids held in the *Salaminiae*<sup>2</sup>. 'The island of Ajax,' as

<sup>1</sup> They were first recognised by Welcker: see *Rhein. Mus.* (1829) pp. 56 ff. It is known from *Ar. Ran.* 1041 that 'lion-hearted Teucer' figured prominently in some work of Aeschylus,—an allusion which can hardly refer to any subordinate part that he may have borne in the *Ὀπλων κρίσις* or the *Θρήνησαι*. And, except the *Σαλαμίνιαι*, no lost play of Aeschylus is known by name in which Teucer could have been a principal person.

<sup>2</sup> Both these passages in the *Ajax* have a noteworthy emphasis. (1) In the first, vv. 622—634, the Salaminian sailors dwell on Eriboea's grief, which they are merely *predicting*, at a length, and with a degree of detail, which arrest attention. (2) In vv. 850 f., Ajax, after briefly mentioning both his parents, goes on to speak of the manner in which his mother's sorrow will be manifested. The *Αἰδύρεια* of Aeschylus was probably one of his earlier trilogies—written, perhaps, while the new lustre shed on Ajax by the victory at Salamis was still fresh. In that case, the lyric element in the *Σαλαμίνιαι* may have been very large, giving ample scope for *κομμοί* between Eriboea and the Chorus.

Aeschylus calls Salamis, had a cult of the hero, including an annual festival (*Αἰάφρεια*); and an impressive conclusion would be given to the trilogy by Telamon decreeing honours to the memory of his son.

§ 8. The award of the arms was not dramatised by Sophocles. The *Ajax* of Sophocles. In his *Ajax* he assumes, like Pindar, that the award was decided by the Greek chiefs. For the rest, the outline of his plot is taken from the *Little Iliad*.

The scene is laid before the tent of Ajax, at the eastern end of the Greek camp, on the northern coast of the Troad. Analysis of the play. The time is early morning. Odysseus is scanning foot-prints on the ground,—walking to and fro as he does so, in perplexity. I. Prologue: 1—133. The goddess Athena (who is invisible, probably, to him, though seen by the spectators) speaks to him, and tells him that she can resolve his doubts. Ajax, whom he seeks, is within yonder tent. And Ajax has really done the outrage of which he is suspected: it is he who, in the past night, butchered the oxen and sheep of the Greeks, along with the men in charge of them. His plan had been to murder the Greek chiefs, beginning with the Atreidae; but, just as he had reached their tents, Athena struck him with frenzy, and turned his rage aside upon the cattle. At this moment he is tormenting some of the animals in his tent, fancying that they are the Greek princes. And she will show him to Odysseus. She then calls Ajax to come forth. Odysseus is alarmed at the prospect of being confronted with this raging madman: but the goddess reassures him; the maniac shall not see him.

Then Ajax comes out, with a blood-stained scourge in his hand, and boasts, with wild laughter, of his triumphs. He has killed the Atreidae, and now he is going to flog Odysseus to death. When he returns to his task, Athena reads the moral to her favourite. Let him beware of sinning, through pride, against the gods, as Ajax has done. 'A day can humble all human things, and a day can lift them up; but the wise of heart are loved of the gods, and the evil are abhorred.' Athena then disappears; and Odysseus departs.

The Chorus of Salaminians, followers of Ajax,—at once Parodos: sailors and warriors,—now enter. They have heard the rumour 134—200.

that Ajax is the author of the onslaught on the cattle, and are keenly disquieted. If the deed has really been his, he must have been driven to it by some angry deity who demented him. But they rather believe that it is a slander, prompted by the jealousy of the Greek chiefs. He has been too long secluded; let him arise, and clear his good name, which is theirs also.

I. First  
episode:  
91—595.  
First  
kommos:  
91—262.)

At this moment Tecmessa comes to them from the tent. She tells them that Ajax has gone mad, and has been slaughtering cattle in the tent. Thus they learn that the worst is true. In the lyric dialogue (kommos) which follows, they learn further that the frenzy of Ajax is past; he is sane again, but is plunged in the deepest despondency. She has just finished a detailed account of what happened in the night—how her lord sallied forth, how he returned, and how, while tormenting his victims, he conversed with 'some phantom' at the tent-door—when Ajax himself is heard calling from within. She opens the door of the tent (*i.e.*, the interior is disclosed by the *eccyclema*), and Ajax is seen sitting amidst the slaughtered cattle.

Second  
kommos:  
48—429.)

He cries to his trusty friends to slay him; he is disgraced, and has become a mockery to his foes; this shame has blotted out his past deeds. In vain the Chorus and Tecmessa try to comfort him. Each successive utterance makes it clearer that he can think of only one refuge. When at last he has said this plainly—reviewing the whole situation in which he finds himself, and reasoning out the conclusion that nothing remains for him but to die—Tecmessa makes her appeal. Let him think what his death will mean for her and for his child. His only reply is to command that the boy shall be brought to him. This is done; and the touching words which he then speaks (incidentally showing his affection for Tecmessa) are words of farewell. He charges the Chorus with his last injunctions for Teucer, who is to see that his armour is buried with him,—saving only the shield which his son Eurysaces (who takes his name from it) is to keep. And Teucer shall take Eurysaces home to Telamon and Eriboea in Salamis.—He then sternly commands Tecmessa to retire, with the child. She addresses him with despairing entreaties; but he roughly silences her, and withdraws into the tent.

First stasi-  
on:

The Chorus, whose thoughts turn wistfully to Salamis, lament

how their hard lot at Troy is now aggravated by this new and dread affliction of their lord. They deplore his cruel fate, and imagine the grief of his aged parents. His plight is indeed such that death might well seem a lesser evil. 596—645.

Ajax re-enters, with a sword in his hand. He had lately parted from his friends with an open and stern expression of his resolve to die. But now his first words announce at least a change of mood. Time can alter all things; and he has been softened. He is going 'to purge his stains,' and 'to bury' his sword. He wishes 'to avoid' the anger of Athena; and 'henceforth' he will know how to yield to the gods—and to revere the Atreidae. Perhaps they will soon hear that all is well with him. III.  
Second  
episode:  
646—692.

A discussion of this speech will be found below (§ 12). Its effect is to throw the Chorus into a transport of joy, to which they give vent in song, accompanied by lively dance. So Ajax has been reconciled to the gods, and has forgiven the Atreidae! The trouble is overpast! Hypor-  
cheme  
(serving as  
second  
stasimon):  
693—718.

A Messenger enters from the Greek camp. Teucer has just returned from a foray in the Mysian uplands. On his arrival, the infuriated Greeks had thronged around him, denouncing him as 'the kinsman of the maniac,' and threatening to stone him. Meanwhile the Greek chiefs had met in council before Agamemnon's tent. The seer Calchas, drawing apart from their circle, had given a private and friendly warning to Teucer. Ajax, he said, had incurred the anger of Athena, by proud words formerly spoken. But her anger will pursue him *for this day only*. If, during this day, he can be kept within the tent, his life may be saved. IV. Third  
episode:  
719—865.

On learning that Ajax has just gone out, the Messenger is filled with dismay, which the Chorus share. They call forth Tecmessa. On hearing what Calchas has said, she implores the Chorus at once to aid her in seeking Ajax. The Chorus now leave the orchestra, in two divisions. One division goes out on the left of the spectators, to search the coast eastward from the camp: the other goes out on the right, to search westwards. Tecmessa also goes forth, and the Messenger departs.

A change of scene now takes place—from the ground in front of the tent, to a lonely spot on the sea-shore, fringed with



underwood. (The change of scene in the *Eumenides*, from Delphi to Athens, is the only other certain instance in Greek Tragedy.)

Ajax is seen standing near the sword which he has fixed by its hilt in the ground. He invokes Zeus—to save his corpse from dishonour, by apprising Teucer: Hermes—to give him swift convoy to the nether world: the Furies—to avenge him on the Greeks: Helios—to tell the news in his island-home: Thanatos—to release him. Then he bids farewell to Salamis, to Athens, to the springs, rivers, and plains of Troy: and falls upon his sword.

Epitaphios:  
66—878.  
Third  
Kommos:  
79—973.

The Chorus re-enter the orchestra in two bands (as they left it), from opposite sides. They do not see the body of Ajax, which is screened by the underwood amid which it fell. While deploring the failure of their search, they hear a sharp cry of anguish from the corpse near them. It is Tecmessa, who has found what they sought. She will not suffer them to see what she has seen, but covers the body with a robe.

7. Fourth  
episode:  
74—  
184.

Amid the laments which follow, Teucer hastens in: Zeus had heard the prayer of Ajax; 'a swift rumour, as from a god,' had come to the brother. His first thought is for the child that Ajax had bequeathed to his care; and on learning that Eurysaces has been left at the tent, he sends Tecmessa to fetch him. He then unshrouds the corpse; his bitter grief has free course; and as he withdraws the sword from the body which it has transfixed, he remembers that it was Hector's fatal gift.

Menelaüs now enters, and roughly tells Teucer that the body of Ajax is to remain where it lies, unburied. Ajax was a worse than Trojan foe; he had plotted the murder of his comrades, who were saved only by divine interposition. Reverence for authority shall be upheld: Ajax defied the Atreidae while he lived, but they will dispose of him in death. Teucer replies to the second part of the indictment—the charge of insubordination. Ajax was an independent ally, not a vassal of the Atreidae. In the stormy altercation which follows, Menelaüs has the worst of it, and departs, with a hint that he can bring force to bear.

He has just gone, when Tecmessa comes, with the child

Eurysaces, for whom Teucer had sent her to the tent. (Henceforth she is a mute person.) The child is now made to kneel, in the posture of a suppliant, by his father's body, holding in his hand locks of hair (his own, Tecmessa's, and Teucer's), as offerings to the dead. Teucer fears that Menelaüs may seek to separate the kinsfolk from the body of Ajax by force: he therefore places the body under this religious safeguard of a formal 'supplication,' and invokes a solemn curse on any one who may attempt to remove the suppliant by violence. He then goes out, to choose a place for the grave of Ajax.

The Chorus bewail their hardships at Troy. Ajax was once their comfort, and they have lost him. Would that they could pass Sunium, and greet sacred Athens!

Third  
stasimon:  
1183—  
1222.

Teucer re-enters hurriedly, having noticed the approach of Agamemnon, who appears directly afterwards. Agamemnon reproves the presumption of Teucer ('the captive woman's son'). What, after all, was this Ajax? 'Whither went he, or where stood he, where I was not?' Ajax lost the arms: that is no reason why Teucer should attack the judges. 'Sober thyself, I say;—recall thy birth;—bring hither someone else,—a freeborn man,—who shall plead thy cause for thee before us.' Teucer makes a scathing reply. He reminds the king who it was that saved the ships from Trojan fire and sword,—who it was that met Hector in single combat. 'Were these deeds not his, who, thou sayest, nowhere set foot where thou wast not?' As to the taunt that he, Teucer, is disqualified by birth for being the champion of Ajax—can the son of Atreus and Aëropè say that to the son of Telamon and Hesionè? With Tecmessa and Eurysaces, he is ready to die in this cause.

VI.  
Exodos:  
1223—  
1420.

At this point—when nothing seems to remain but that the Atreidae should enforce their will—Odysseus enters. He intercedes with Agamemnon, who is ready to hear 'his best friend.' 'Ajax,' he says, 'was my bitterest foe, after I won the arms': but 'in all our Greek host which came to Troy, I have seen none who was his peer, save Achilles.' Agamemnon argues, wavers, and finally says that, though *he* will always detest Ajax, Odysseus may do as he pleases.

The king having gone, Odysseus proffers friendship to Teucer,

and expresses a wish to take part in the obsequies. Teucer warmly thanks him,—contrasting his noble conduct with that of the Atreidae. He fears to accept the co-operation of Odysseus in the actual rites, lest that should displease the dead; but will welcome his presence as a spectator, and his help in conciliating the army. Odysseus assents, and withdraws.

Various tasks in relation to the funeral are now assigned to the Chorus by Teucer. He raises the body of the hero, directing the child to lay his hand upon it, that he too may have a part in the office. Then Ajax is carried forth, followed by his wife and his son, with Teucer and the Salaminian warriors, to be laid by the Hellespont in his grave at Cape Rhoeteum, the grave which was to be 'ever memorable among men'.

Dramatic  
unity of  
the play.

§ 9. The first question which this play suggests is one which must be considered before any criticism of detail can be profitably attempted—before, indeed, even the character of the hero himself, as drawn by Sophocles, can be properly appreciated. How did the poet conceive the subject of his drama as a whole? What was the nature of the unity which he intended his work to possess? Ajax dies at verse 865: more than a third of the play follows his death, and is concerned with the question as to whether he is, or is not, to be buried. A reader is apt to feel that, with the suicide of Ajax, the principal interest has disappeared. Modern criticism has suggested various apologies for the latter part of the play; the supreme importance which the ancient Greeks attached to funeral rites, as affecting the condition of the departed spirit; the advantage incidental to the controversy between Teucer and the Atreidae, that the merits of Ajax are triumphantly asserted; the edifying victory of prudence and magnanimity in the person of Odysseus. All such considerations, however, tend only to show, first, that this part of the play would have been interesting, on general grounds, to a Greek audience; and secondly, that it is not irrelevant to the subject of the earlier portion. But more than this is required, if the sequel to the hero's death is to be justified as a matter of dramatic art. It has to be explained how the action of the

<sup>1</sup> The words of the Chorus in vv. 1166 f., *βροτοῖς τὸν δειμνηστον | τάφον.*

play, from beginning to end, can be regarded as an organic whole. The idea which pervades it, giving it unity and coherence, must be such that the death of Ajax can be viewed, not as a catastrophe after which everything else becomes tame, but rather as a tragic event necessarily leading to the events which follow it, so that the true climax is reached only in that decision which rescues the corpse of Ajax from dishonour. We must endeavour to trace this idea; or, in other words, to find the point of view from which Sophocles may be supposed to have regarded his own work.

§ 10. The first circumstance which demands notice is the fact that Athena visited Ajax with madness only at the moment when he already stood, in the darkness of night, before the tents of the Atreidae, prepared to murder them in their sleep. He was still sane when he plotted that bloody vengeance against them and the other chiefs. When, after his madness, he regains his sanity, he bitterly laments, at first, that his plan had been foiled. The award of the arms had been unjust. But, none the less, Ajax had merited, by his murderous design, the resentment of the Atreidae and of the Greek army. The public feeling in the camp, on the morning after the outrage, would have fully sustained Agamemnon in visiting him with the extreme penalty which the usage of that age sanctioned in regard to public enemies—the refusal of sepulture. The poet has taken care to let us know this—*before* the death of Ajax—by the mouth of the messenger who brings the warning of Calchas to Teucer. The Greeks, crowding around Teucer, threaten to stone him, guiltless as he is, merely because he is ‘the kinsman of the maniac who had plotted against the army<sup>1</sup>.’ Ajax himself, in his last speech, forebodes that burial will be refused to him; his only prayer to Zeus is that his body may not be cast to the dogs and birds. The spectators are thus clearly forewarned that, after the fall of Ajax, anger must inevitably break forth against him, menacing him with a calamity more dreadful than death. Hence the intervention of the Atreidae, when it occurs, appears as a necessary consequence of what has preceded. It is the

The veto  
on the  
burial.

<sup>1</sup> Vv. 726 ff.

bursting of a storm of which we have seen menacing signs, and even heard the first distant mutterings.

The issue  
has  
arised.

§ 11. As the intervention of the Atreidae has thus a strict coherence with the earlier part of the play, so also the issue which they raise is one which must necessarily be decided, if the earlier action is to reach a dramatic conclusion. For Ajax, at the beginning of the play, has been shown in the deepest humiliation,—a maniac whom Athena exhibits, with his fatuous boasting and his frantic laughter, for the admonition of his successful rival. Yet this Ajax is the same to whom the Athenian spectators, like their fathers before them, had been taught to pay divine honours<sup>1</sup>; the Ajax whose statue they were accustomed to see in the market-place among those of the ten heroes from whom the Attic tribes derived their names<sup>2</sup>,—his renown being further commemorated by special distinctions which the tribe Aiantis enjoyed<sup>3</sup>; the ancestor of two families with which the most illustrious Athenians were proud

<sup>1</sup> The Athenian cult of Ajax still existed in the time of Pausanias, who says (1. 35. 3): —*διαμένουσι δὲ καὶ ἐς τὸδε πῶς Αἰαντι παρὰ Ἀθηναίους τιμαί, αὐτῶ τε καὶ Εὐρύσάκει· καὶ γὰρ Εὐρύσάκου βωμός ἐστιν ἐν Ἀθήναις.* After the Athenian conquest of Salamis from the Megarians (*circ.* 595 B.C.), that island became an Attic deme. It was customary for the Athenian ephebi to take part in the annual celebration of the *Αἰάντεια* at Salamis (*C. I. G.* 108, 232; Mommsen, *Heortologie* p. 411). At Athens a sort of *lectisternium* was held in honour of Ajax (schol. Pind. *N.* 2. 19 *κλινὴν αὐτῶ μετὰ πανοπλίας κοσμεῖν*): see on this C. F. Hermann, *Grk. Ant.* II. 62 § 46.

<sup>2</sup> Paus. 1. 5. 1. Köhler (in *Hermes* v. p. 340) thinks it almost certain that the statues of the ten *ἐπώνυμοι* were erected at, or soon after, the time when Cleisthenes instituted the ten tribes (*Her.* 5. 66). Wachsmuth (*Die Stadt Athen*, I. p. 506 n. 2), while recognising that this inference, though probable, is not certain, does not suggest a later date for these statues than the age of Pericles.

<sup>3</sup> See Plutarch *Mor.* 628 B—629 A. According to some elegiac verses of Aeschylus, the Aiantidae were posted on the right wing of the army at Marathon. After the battle of Plataea, they were chosen, as a special honour, to offer the sacrifice on Cithaeron to the *Σφραγιτιδες*—as the Nymphs of that mountain were called from the cave *Σφραγιδιον* (Paus. 9. 3. 9). It was also a tradition (Plutarch says) that, in a competition of tribal choruses, the *Αἰαντις* should never be placed last: *οὐ γὰρ εὐκολος ἐνεγκεῖν ἦτταν ὁ Τελαμώνιος.*

Welcker (*Rhein. Mus.* for 1829, part 3, p. 61) thinks that in v. 861 of the *Ajax*, *κλειαὶ τ' Ἀθηναί καὶ τὸ σύντροφον γένος*, the reference is to the *Αἰαντις φυλὴ*—an ingenious suggestion which Thirlwall approves (*Phil. Mus.* I. p. 524 n. 17). But this would narrow the phrase too much.

to be linked<sup>1</sup>; the mighty champion who was believed to have been present with the Greeks at Salamis, and who, in the thank-offerings awarded after the victory, was associated with Poseidon and Athena<sup>2</sup>. In following the progress of the play, it would be impossible for Athenians to think of him merely as a great warrior, whose honour had been restored by his resolve to die. They would necessarily think of him also as a sacred 'hero,' in the religious sense of that word. The restoration of his honour would not be complete, in their view, unless, at the end, he appeared as a fitting recipient of the worship which they paid to him. But, for such an end, it was indispensable that he should receive funeral rites. The cult of a 'hero' meant the worship of the spirit of a dead man, who in life had been pre-eminent for great qualities. The first condition of such worship was that the departed spirit should have been duly admitted to the realm of the nether gods by the rendering of funeral rites. The central point in the cult of a 'hero' was his tomb. The offerings at the hero's tomb (or at a 'herōon' which represented it) corresponded, in that cult, with the sacrifices offered to the gods at their altars<sup>3</sup>. The pre-historic tumuli on the shore of the Hellespont, associated with the names of Achilles, Patroclus, and Ajax, were regarded as the monuments which attested that those heroes had received

<sup>1</sup> Ajax had two sons, Φιλαῖος (by Lysidica), and Eurysaces (by Tecmessa). According to the Attic legend (Plut. *Solon* 10), these brothers, having been made Athenian citizens, transferred their rights over Salamis to the Athenians, and settled in Attica,—Philaeus at Brauron, Eurysaces at Melitè. The Φιλαῖδαι and Εὐρύσακιδαι were among the noblest families of Athens. Peisistratus (Plut. *Sol.* 10), Miltiades (Her. 6. 35) with his son Cimon, and the historian Thucydides (Marcell. *Vit. Thuc.* § 3), traced their descent from Ajax through Philaeus; Alcibiades (Plut. *Alc.* 1), through Eurysaces. [Pausanias 1. 35. 2 calls Philaeus a son of Eurysaces.]

<sup>2</sup> Her. 8. 121: see p. xviii, n. 1.

<sup>3</sup> ἐναγίζεω is the ordinary term for making offerings *at a grave* to the departed spirit (Isae. or. 6 § 51 ἐπὶ τὰ μνήματα ἵναί χεόμενον καὶ ἐναγιούντα), and is regularly used with reference to the cult of a hero, as opposed to θύειν: Her. 2. 44 τῷ μὲν ὡς ἀθανάτῳ...θύουσι, τῷ δὲ ἐτέρῳ ὡς ἥρωι ἐναγίζουσι. (Cp. Paus. 2. 11. 7.) See also Diod. Sic. 4. 39 (referring to Heracles) ὡς ἥρωι ποιήσαντες ἀγισμοὺς καὶ χῶματα κατασκευάσαντες: i.e., they erected mounds, which were to be symbols of his tomb in the several localities—ἡρώα—and directed that the ἀγισμοί (=ἐναγίσματα) should be offered there. Thuc. 5. 11 § 1 (of Brasidas) περιέρξαντες αὐτοῦ τὸ μνημεῖον ὡς ἥρωι τε ἐντέμνουσι (=ἐναγίζουσι) καὶ τιμὰς δεδώκασι.

due sepulture, and were, in fact, the primary shrines of their respective cults—honoured, as such, in every age of Greek antiquity<sup>1</sup>. So when an Athenian audience heard the Atreidae insisting that the corpse of Ajax should be 'food for the birds by the sea,' and Teucer insisting that it should be duly buried, the interest of the dispute for them did not depend merely on the importance of burial as a condition of peace for *any* departed spirit. The question involved much more than that,—viz., the whole claim of Ajax to the sanctity of a 'hero,'—one with which so many traditions of Athens were bound up. The Athenian feeling would be analogous to that of a medieval audience witnessing a drama which concerned the life of a canonized saint, in which the doubtful issue was whether the powers of evil would succeed in making him commit some sin which would doom his soul beyond the hope of pardon. Such an audience would have followed, with a like depth of interest, the process by which the wiles of the tempter were defeated at the moment when they seemed about to triumph, and the man emerged at the end, notwithstanding weaknesses and lapses, as a worthy object of religious veneration.

These, then, are the grounds on which the dramatic unity of the *Ajax* rests. First, the veto upon the burial of Ajax is an inevitable consequence of his action, and one for which the spectator has been prepared; so that the latter part of the play is not an arbitrary addition to the former, but a natural, indeed a necessary, development of it. Secondly, this veto raises an issue still more momentous, for Athenians, than the question whether Ajax is to live or die; viz., the issue whether he is, or is not, to attain the sanctity of a hero. Hence the true climax of the play is not his death, but the decision that he shall be buried.

the successive mounds of Ajax.

§ 12. Consecration as a hero is the goal to which the poet brings Ajax; and this is to be remembered in tracing the mental phases through which he passes. On first recovering his sanity, he gives utterance to bitter lamentation, deploring the triumph of his foes and his own disgrace, and praying for death. Then the

<sup>1</sup> See Preller, *Gr. Myth.* II. p. 6, as to the bearing of such mounds, or of supposed 'relics,' on the earlier cult of heroes.

resolve to die takes definite shape in his mind : he forms it with full deliberation, after a review of the possible alternatives. He takes farewell of his child, with a stern tenderness both for him and for Tecmessa. He silences her appeals, curtly and roughly—but the very roughness indicates that a struggle is going on within him. Then he retires into the solitude of his tent. After an interval, during which the Chorus chant an ode, he comes forth again, sword in hand, and delivers that speech, which, more than any other passage in the play, has divided the opinions of critics. A correct appreciation of it is, indeed, of the first importance. On the meaning attached to parts of it must depend our conception of the mood in which Sophocles meant Ajax to quit life ; and this, in turn, must affect the interpretation of the play as a whole.

His speech  
in vv. 641  
—692.

He begins thus :—

All things the long and countless years first draw from darkness, then bury from light ; and there is nothing for which man may not look ; the dread oath is vanquished, and the stubborn will. For even I, erst so wondrous firm,—yea, as iron hardened in the dipping,—felt the keen edge of my temper softened by yon woman's words ; and I feel the pity of leaving her a widow with my foes, and the boy an orphan.

It was once the prevalent view that this utterance, like all others in the speech, must be regarded as deliberately designed by Ajax to mislead his hearers, Tecmessa and the Chorus. While he speaks these words, he is still resolved to die : that is certain. It was inferred that he must be grimly ironical when he speaks of having been 'softened,' or of 'feeling pity' at leaving his wife and child. Welcker<sup>1</sup> was the first to maintain—what is unquestionably true—that a change of mood has really taken place in Ajax. He *has* been touched by Tecmessa's pleading ; he *does* feel pity. Nor is it necessary to suppose that this change has been abrupt—taking place during his brief seclusion in the tent. Ajax is rugged, imperious and resolute, but not hard of heart : his love for his wife and his child have been hinted already. His words now suggest, indeed, that his new pity will *forbid* him to die. So far—and so far only—they are delusive.

<sup>1</sup> In his excellent essay on the *Ajax* in the *Rhein. Museum* for 1829, pt. 3, pp. 43—92, 229—264 (reprinted in his *Kleine Schriften*).



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His speech  
in vv. 64f  
—692.

He begins thus:—

All things the long and countless years first draw from darkness, then bury from light; and there is nothing for which man may not look; the dread oath is vanquished, and the stubborn will. For even I, erst so wondrous firm,—yea, as iron hardened in the dipping,—felt the keen edge of my temper softened by yon woman's words; and I feel the pity of leaving her a widow with my foes, and the boy an orphan.

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He continues :—

But I will go to the bathing-place and the meadows by the shore, that in purging of my stains I may flee the heavy anger of the goddess. Then I will seek out some untrodden spot, and bury this sword, hate-fullest of weapons, digging in the earth where none shall see ; no, let Night and Hades keep it underground ! For since my hand took this gift from Hector, my worst foe, to this hour I have had no good from the Greeks. Yes, men's proverb is true : *The gifts of enemies are no gifts, and bring no good.*

The words fit his real design. He is indeed going to 'purge his stains'—by death. He will fix his sword in the earth, and 'bury' it—in his body ; Night shall 'keep it underground'—in his grave. But is it not manifest that, after his previous reference to the change in his mood, his hearers would necessarily understand these words in their literal sense—as meaning that he would wash off with sea-water the stains left on him by the slaughter of the cattle,—would seek to propitiate Athena,—and would bury his ill-omened sword in the ground, where it could do no more mischief ? This is so evident that it would seem hardly needful to state it, were it not that some eminent critics had maintained a different view. Welcker<sup>1</sup>, followed by Thudichum<sup>2</sup>, and (with some qualifications) by Thirlwall<sup>3</sup>, thinks that Ajax

<sup>1</sup> *Op. cit.* p. 229. Welcker compares the language of Ajax here to that of the prayer which Clytaemnestra utters in Electra's presence—a *κεκρυμμένη βάζεις*, as she herself terms it (*El.* 638). That is, the terms in which Ajax expresses his purpose are, indeed, only allusive ; but there is nothing in them which it is *impossible* for the hearers to understand ; no clue is wanting which they do not possess,—as Aegisthus, for instance, does *not* possess the clue to Electra's irony (*El.* 1448 ff.).

The answer to Welcker's view may, I think, be given in Aristotle's phrase (*Rhet.* 1. 2. § 13), *ὁ γὰρ κριτῆς ὑπέκειται εἶναι ἀπλοῦς*. A sufficiently acute hearer would perhaps have suspected the truth ; but the Chorus and Tecmessa are supposed to be simple persons.

<sup>2</sup> In his German Translation of Sophocles, with notes : vol. II. pp. 150 f. (1838). He is in general agreement with Welcker ; but allows that, if Ajax had no intention to deceive, it is at least remarkable that his purpose is described throughout only in 'figurative' language ; and that a misapprehension of it would be easy.

<sup>3</sup> In his essay 'On the Irony of Sophocles,' where Welcker's view of this speech is examined, and, on the whole, approved (*Phil. Museum*, vol. 1. pp. 514 ff. : 1833).

Thirlwall is the only writer (so far as I know) who has really grappled with the objections to Welcker's view that the words *κρύψω τὸδ' ἔργον τοῦμόν*, etc., might be spoken by Ajax *without* intention to deceive. He grants that this passage 'at first

has no intention to mislead his hearers: he expresses his real purpose, in veiled language, no doubt, but it is their fault that they do not understand him. This view we may unhesitatingly reject. Ajax deliberately deceives his hearers. The art by which he does so, without saying anything that is not verbally true, is so contrived as to give the spectators the kind of pleasure which is felt in guessing a riddle. It would be a mistake to suppose that ancient Greeks would have seen anything unworthy or unheroic in the use of such deception. He is resolved to die, and to die in solitude. He also feels a real tenderness for those whom he is leaving. He cannot part from them in silence; nor, again, can he bring himself to speak openly, and to part from them—as would then be necessary—by force. He therefore veils his farewell so that it is such only to his own mind, not to their apprehension. Greeks would think of this as of a stratagem in war; and the hero would not suffer in their eyes, since the end in view is (as they would think) heroic. Ajax next says:—

Therefore henceforth I shall know how to yield to the gods, and learn to revere the Atreidae. They are rulers, so we must submit. How else? Dread things and things most potent bow to office; thus it is that snow-strewn winter gives place to fruitful summer; and thus night's weary round makes room for day with her white steeds to kindle light; and the breath of dreadful winds can allow the groaning sea to slumber; and, like the rest, almighty Sleep looses whom he has bound, nor holds with a perpetual grasp.

sight' suggests 'a deliberate intention to mislead.' Nay, he admits that any other view is 'scarcely possible, if it had been only the *fatality* of the weapon that he had in his thoughts.' [The italics are mine.] 'But,' Thirlwall proceeds, 'perhaps it may be more easily conceived, if we suppose him to have reflected on it rather as having been once *the object of his pride*, a tribute of respect to his valour from a respected enemy, and afterward the instrument of his shame. He was now about to expiate his pride, and to wipe off his shame: in both respects he might be said to "hide" his sword in the most emphatic sense, when he sheathed it in his own body.'—Thirlwall's argument (as I understand it) comes to this. It is just conceivable that, in saying *κρύψω τὸδ' ἔγχος*, etc., Ajax did *not* intend to deceive, if we suppose that the thought in his mind was:—'I will put that sword, *once my glory and my joy*, out of sight for ever' [and not: 'I will bury that sword, which has *brought me only woe*']: because the words, so viewed, would suggest an antithesis between *glorious life*—and something else. But, if Ajax had been thus thinking of his sword, as 'once the object of his pride,' would he have said merely, *κρύψω τὸδ' ἔγχος τοῦμόν, ἐχθιστον βελῶν*? Does not this (with the two verses which follow) clearly show that it was 'only the fatality of the weapon that he had in his thoughts'?

And we—must we not learn discretion? I, at least, will learn it; for I am newly aware that our enemy is to be hated but as one who will hereafter be a friend; and towards a friend I would wish but thus far to show aid and service, as knowing that he will not always abide. For to most men the haven of friendship is false.

Here it is of especial moment to determine how far he is saying what he really means, and how far he is ironical. Is he ironical, to begin with, in saying that he will 'yield to the gods'? When Tecmessa appealed to him in their name, he cried out, in the sharp anguish of the moment, that he owed them no further service (v. 589 f.)—as he had said before that he was 'plainly hateful' to them (v. 457). But, since then, he has been alone for a time with his own thoughts, and (as we have seen) his mood has been changed by pity for those whom he is leaving. If his profession of 'yielding to the gods' were ironical, his real meaning must be that he defies them: he would be a Capaneus, a Mezentius<sup>1</sup>. But the sense in which he 'yields' to the gods is not merely that he takes a step to which they have driven him, and retires from life: to 'yield,' in that sense, would be merely to accept the inevitable. He 'yields' to the gods in the further sense that he has come to see the folly of the pride in which he formerly despised their help. His words are sad, and are tinged with bitterness; still, they are the proof that he has been chastened by the judgment of Athena, and has learned not 'to think thoughts too high for man.' But what is to be said of his other promise,—'to revere the Atreidae'? In his last soliloquy he invokes the Furies to punish them for his wrongs. We might be inclined to say that here, at least, he speaks with bitter irony. And that there is some irony in the form of the phrase, need not be doubted. But then submission to the gods and reverence for the Atreidae are alike enforced by him in the sublime illustration which he draws from the elemental powers of nature. To employ imagery so solemn and so beautiful for the purpose of pointing mere mockery would be incongruous and repulsive. Undoubtedly Sophocles conceived Ajax as really meaning that he would thenceforth 'revere the Atreidae'—in this sense:—that he had come to recognise his offence against social order in

<sup>1</sup> As is well observed by Welcker (p. 235), and by Thirlwall (p. 519).

failing to reverence their station, and to accept the authoritative award of the arms without attempting to exact vengeance. Such a perception would be in no way inconsistent with continued resentment against the Atreidae personally, as unjust men, or with an invocation of divine avengers to smite them. Thus the conversion which Ajax announces in himself is a real one: the element of deception is in his mode of stating it; since, when he says that 'henceforth'<sup>1</sup> he will practise these precepts, he implies, and clearly intends his hearers to understand, that he will continue to live.

The speech ends thus:—

But concerning these things it will be well.—Woman, go thou within, and pray to the gods that in all fulness the desires of my heart may be fulfilled. And ye, my friends,—honour ye these my wishes even as she doth; and bid Teucer, when he come, have care for me, and good-will towards you withal. For I will go whither I must pass; but do ye what I bid; and ere long, perchance, though now I suffer, ye will hear that I have found peace.

Welcker argues that Ajax cannot have intended to mislead his friends, because this last passage plainly points to death: indeed, he thinks, the poet might even be reproached with some disregard of probability in allowing the Chorus to be deceived by it. It is true that the disguise is thinnest here. But the meaning which hearers would attach to the words would necessarily depend on what had gone before. When the belief that Ajax meant to live had been fixed in their minds by the earlier part of the speech, nothing in this last part could undeceive them.

<sup>1</sup> Verse 666, τὸ λοιπὸν. For Ajax himself this signifies, 'in what of life remains to me.' Thirlwall observes (*op. cit.* p. 519): 'These professions would certainly be mere dissimulation if they referred to anything but the approaching termination of his career, whereas they seem to imply a prospect of its continuance. Yet, if Ajax contemplated his death as a satisfaction both to divine and human justice, his manner of describing the lesson which he had learnt and would thenceforth practise, is not unnatural, but strongly emphatic.' The last sentence is true; but not (I venture to think) the dilemma stated in the first. Ajax means his hearers to understand that he has resolved to go on living. Yet his utterance is not 'mere dissimulation'; for he is really prepared to 'yield to the gods,' and (in his own sense) to 'revere the Atreidae.'

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The foregoing analysis will have shown that I cannot entirely agree with any interpretation of this speech, as a whole, which has hitherto been given. The difficulties which have been felt in it have largely arisen (as it appears to me) from an assumption, express or tacit, that every part of the speech must bear a similar relation to the real thoughts of Ajax. It has been supposed that everywhere he is practising dissimulation<sup>1</sup>; or else that everywhere he is saying what he really means, darkly, indeed, yet without the intention of deceiving<sup>2</sup>. The fact seems to be rather that three distinct threads are subtly interwoven in the texture of the speech; viz., direct expression of his real mind; irony in a form which does not necessarily imply the intention to mislead; and artifice of language so elaborate as necessarily to imply such an intention, at any rate when addressed to simple hearers. While the change of purpose is feigned, the change of mood is real. At his first return to sanity, he had thought of death only as a refuge from disgrace and a recovery of honour. He has now come to view it also as an atonement due to Athena. He recognises the sin of his former over-weening self-confidence. In this sense he dies reconciled to the gods. And that reconciliation has come through the human affections. He had listened to Tecmessa, and parted from his son, without being turned from his resolve, but not without being profoundly moved. The inward workings of pity recalled him to a human standard of feeling, and so revived his sense of human weakness, and of the submission which mortals owe to gods. It was as natural for an ancient Greek to derive fear of the gods from a painful breaking of human ties as it is for Christians to deduce the love of man from the love of God.

<sup>1</sup> For instance, Döderlein, in his essay on the *Ajax*, sums up his estimate of the speech in the words, '*tota simulatio est*' (*Abhandl. der Philosophisch-Philolog. Classe der k. Bayer. Akad.*, vol. II. p. 120, 1837). Schlegel's view is similar (*Dramatic Lit.*, p. 107, Eng. tr.). This was, indeed, the traditional conception.

<sup>2</sup> Thus Thirlwall says (*op. cit.* p. 519): 'If the aim of Ajax is to deceive his friends, admitting the contrivance to be worthy of his character, and consistent with his previous conduct, he cannot reasonably be supposed more in earnest in one part of the speech than another.'

§ 13. In the final soliloquy of Ajax, his change of mood is obscured by another sentiment which moderns might think inconsistent with it,—viz., his fierce vindictiveness towards those who had given the award of the arms against him (vv. 835 ff.) :—

His im-  
precation  
upon the  
Greeks.

And I call for help to the maidens who live for ever, and ever look on all the woes of men, the dread, far-striding Furies; let them mark how my miserable life is blasted by the Atreidae. And may they overtake those evil men with doom most evil and with utter blight!...Come, ye swift and vengeful Furies, glut your wrath on all the host, and spare not!

To the ancients, however, such utterances would have seemed perfectly compatible with the altered mood of Ajax. He has come to see that he erred in his over-weening self-reliance; he 'yields to the gods,' and acknowledges that the office of human rulers claims respect: but he also feels implacable resentment for a wrong. 'Benefit thy friends and hurt thy foes,' was the received Greek maxim. Now and again a higher ethical teaching declares that the just man will not knowingly injure any one<sup>1</sup>. But a man might be morally good, in the ordinary Greek view, and also pious (*εὐσεβής*), without accepting that doctrine: Solon, who was esteemed both, prays that he may be 'sweet to his friends and bitter to his foes'<sup>2</sup>; Pindar, a pre-eminently religious poet, who speaks as with the voice of Delphi, expresses a like sentiment<sup>3</sup>. A striking parallel to the case of Ajax here is presented by that of Oedipus at Colonus. Oedipus has found rest and peace at the shrine of the Eumenides; he has been reconciled with the gods; he is already invested with a kind of sanctity; he is on his way—like Ajax—to consecration as a hero: and it is in these circumstances that he utters the appalling imprecations on his sons. Still, in one respect the vindictiveness of Ajax must appear monstrous; he invokes destruction, not only on the chiefs, but

<sup>1</sup> *E.g.* Plat. *Rep.* i. p. 335 D οὐκ ἄρα τοῦ δικαίου βλέπειν ἔργον...οὔτε φίλον οὐτ' ἄλλον οὐδένα: in opposition to the common maxim (*ib.* A), δίκαιον εἶναι τὸν μὲν φίλον εὖ ποιεῖν, τὸν δὲ ἐχθρὸν κακῶς.

<sup>2</sup> Frag. 13. 5 (Bergk), εἶναι δὲ γλυκὸν ὥδε φίλοις, ἐχθροῖσι δὲ πικρὸν.

<sup>3</sup> *Pylh.* 2. 83 φίλον εἴη φιλεῖν· ποτὶ δ' ἐχθρὸν ἄτ' ἐχθρὸς ἐὼν λύκοιο δίκαιον ἰποθεύσομαι.

on 'all the host.' It can hardly be said that the army at large were involved in the guilt of the award<sup>1</sup>; they had nothing to do with it, and could not prevent or reverse it. A simpler account of the matter seems to be that the punishment of the army is conceived as a further penalty on the chiefs. This would be thoroughly Homeric. Apollo avenges his priest on Agamemnon by plaguing the whole army, just as he might have punished a wicked shepherd by a murrain.

the divine  
judgment.  
Athena.

§ 14. Ajax passes, then, reconciled to the gods; and so in a manner suited to that event which is the real end of the play, his accession to the order of worshipped heroes. We may now briefly consider the nature of the divine discipline which he undergoes. The words of the seer Calchas, reported by the Messenger<sup>2</sup>, must be taken as interpreting the poet's conception of it. Ajax had angered Athena by certain proud words, saying that *he* did not need divine aid in battle. These were casual boasts, in seasons of elation—like that vaunt of Agamemnon, on hitting a stag, which angered Artemis<sup>3</sup>. Ajax was not a bad or impious man; but he showed a pride, too great for a mortal, which required chastisement. Athena chose the moment when a wound to this pride had goaded him into plotting the murder of the chiefs. She struck him with the madness in which he slew the cattle. When the frenzy was past, there settled over him a profound despondency which was also sent by her, being the sequel of her visitation. If (said Calchas) he could only be kept in the tent for that day, all would be well; the anger of Athena would vex him *for that day only*. That is, the despair, which bent his thoughts on suicide, would depart from him on the morrow. He would see that honour did not require his death, since his frenzy had been the judgment of the goddess; cured of his arrogance, he might give new proofs of prudence and valour. But here destiny came in: the message of Calchas arrived too late.

<sup>1</sup> This is the apology suggested by Welcker (*Rhein. Mus.* for 1829, III. p. 246), and by Thirlwall (*Phil. Mus.* I. p. 521: 'the army had sanctioned and shared the iniquity of its chiefs'). I cannot think that it is satisfactory.

<sup>2</sup> Verses 756—779.

<sup>3</sup> See n. on *Electra* v. 569.

In the opening scene, where Athena holds the dialogue with Ajax and displays his madness, her terrible irony might at first suggest that she is a malignant goddess, exulting in the wretchedness of her victim ; but any such impression would be soon corrected by those words of calm majesty in which she points the moral for Odysseus. There is no trace of personal malignity in her attitude towards Ajax. She represents the divine power which judges human arrogance ; she corrects it ; but she has justly measured the offence, and sets a corresponding limit to her chastisement. It is fated that Ajax shall die ; but the shadow of Athena's anger does not rest upon his grave, or trouble the worship which her own people render to him.

§ 15. Odysseus, appearing only at the beginning and at the end of the play, is the human exponent of Athena's spirit. In the first scene he is engaged in a pursuit which the goddess declares to be characteristic of him,—the endeavour to track out Ajax, and to ascertain whether he is the author of the onslaught on the cattle. Athena is aiding him, and now, as ever, he is 'guided by her hand.' After witnessing the frenzy of his foe, he at once proves himself her true disciple by the pity which he feels, and by his quickened sense of human nothingness. As Athena says to him, 'The wise of heart are loved of the gods.' At the close of the drama, when he intercedes with Agamemnon, he urges that the career of Ajax must be judged as a whole ; that he was their greatest man after Achilles ; and that the enmity against him must not be carried beyond death. Agamemnon yields to him : Teucer praises his magnanimity. Yet this magnanimity bears the mark of being Athena's gift ; it springs from high intelligence as much as from chivalrous sentiment. Odysseus may, in his turn, be afflicted by a god ; he, too, may come to need a grave ; and therefore he sympathises with Ajax<sup>1</sup>. This is 'to think as befits a man,'—the wise moderation which the gods love, and which, though not disinterested, leads to generous action. When Odysseus shrinks from confronting the herculean maniac, this is not 'cowardice' ; if Athena calls it so<sup>2</sup>, it is

<sup>1</sup> V. 124 οὐδὲν τὸ τούτου μᾶλλον ἢ τοῦμὸν σκοπῶν : v. 1365 καὶ γὰρ αὐτὸς ἐνθάδ' ἔσομαι.

<sup>2</sup> V. 75 οὐ σίγ' ἀνέξει μηδὲ δειλίαν ἀρεῖ ; M. Patin (*Sophocles*, p. 11) remarks that

because he forgets her promise to protect him<sup>1</sup>; what it really indicates is his habitual reasonableness and prudence. On the whole, the Odysseus of this play much resembles the hero of the *Odyssey* (who pays a generous tribute to the sullen Ajax in the shades<sup>2</sup>); a resemblance which is mainly due to the direct and ennobling guidance of Athena.

Teucer. § 16. The part of Teucer has a singular pathos. He is altogether devoted to his brother Ajax, by whose side he so often fought, and is strenuously loyal to the trust reposed in him. When he arrives, his first thought is for the safety of Eurysaces. With Teucer alone it rests to defend the memory of Ajax, and to insist that he shall have burial. Firm in his good cause, he braves the threats and repels the taunts of the Atreidae. Yet he well knows the prospect that is before him. When he thinks of his return to Salamis, he can foresee the fury with which the aged Telamon will denounce him, the son of the slave-woman, as the base betrayer of his true-born brother. He will be cast off, and driven forth into exile<sup>3</sup>.

His scenes  
with the  
Atreidae.

The intervention of the Atreidae has already been considered in its general relation to the dominant idea of the play. Their scenes with Teucer now require consideration from a different point of view, viz., with regard to the poetical workmanship. One aim of the poet has evidently been to prolong the controversy sufficiently for a gradual tension of interest. This is especially manifest in the words of the Chorus after the exit of

this passage has been much censured, as if it defamed Odysseus; whereas that very pursuit of Ajax, in which he is engaged, sufficiently attests his courage. That is true; but we must also allow, I think, that the alarm of Odysseus is so described that it might easily raise a smile (see, e.g., v. 88 μένοιμ' ἀν' ἤθελον δ' ἀν' ἐκτὸς ὦν τυχεῖν). There was a tendency in post-Homeric poetry to depict Odysseus, the representative of φρόνησις, as subordinating valour to discretion; (see Introd. to the *Philoctetes* p. xvii, xxxi;) though in Sophocles this tendency is controlled by a delicate tact. Here, the dramatic motive for the trepidation of Odysseus is to bring into stronger relief all that is terrible in the condition of Ajax.

<sup>1</sup> Vv. 68—70.

<sup>2</sup> *Od.* II. 556 f.

<sup>3</sup> Vv. 1006—1020. The reference here to the subject of the poet's *Teukros* is like that in the *Oedipus Coloneus* (1410 n.) to his *Antigone*, and that in the *Philoctetes* (1437 ff.) to his *Φιλοκλήτης ἐν Τροίᾳ*.

Menelaüs,—‘A dread strife will be brought to the trial<sup>1</sup>’; words which mark the *crescendo*, and prepare the way for Agamemnon. The whole process which leads up to the climax is skilfully managed. First, there is the scene between Teucer and Menelaüs. The king of Sparta has those traits of harshness and arrogance which Athenian audiences would expect in the part<sup>2</sup>, and is clearly intended to be more odious than his brother. Though he is not the Captain General,—as Teucer reminds him,—yet the insubordination of Ajax is the topic on which he chooses to dwell. Ajax, he complains, would never obey him; and then he enlarges (like Creon in the *Antigone*) on the public danger of unruliness. After his angry dialogue with Teucer, he departs, with a hint of appeal to force. Then comes that beautiful scene which affords a pause between the two parts of the controversy; the child Eurysaces is brought in by Tecmessa, and placed as a suppliant by the corpse of Ajax. In the choral ode which follows, it may be noticed that the closing prayer—to pass beneath Sunium, and ‘greet sacred Athens’—is peculiarly suggestive at this point, when Teucer has just encountered the Spartan, and is about to withstand the Argive. The second chapter of the contest then begins with the entrance of Agamemnon. He alone can finally decide whether burial shall or shall not be granted. Whereas Menelaüs had resented the want of deference in Ajax, Agamemnon takes a more vital point, and depreciates his services. This calls forth the fine vindication of Ajax by Teucer, in which the debate culminates. The short dialogue which ensues between Agamemnon and Odysseus shows the former in a comparatively favourable light, and illustrates his superiority to Menelaüs. If he is not gracious or generous, he at least indicates a wish to see his duty<sup>3</sup>, and is capable of yielding to wise counsel. Thus the whole controversy concerning

<sup>1</sup> V. 1163.

<sup>2</sup> It is to Menelaüs that the Andromachè of Euripides addresses her invective against Sparta (*Andr.* 445 ff.).—Welcker (*Rhein. Mus.* for 1829, pt. iii. pp. 258 ff.) finds allusions in this part of the play to contemporary relations between Athens and Sparta (Menelaüs), and between Athens and Argos (Agamemnon): but I cannot think that the poet intended this.

<sup>3</sup> See on v. 1350, τὸν τοι τύραννον εὖσεβεινὸν ἠάδιον. There is a somewhat similar utterance of Agamemnon in a fragment of the *Polyxena* (fr. 481 Nauck), where he is perplexed by conflicting demands upon him.

the burial of Ajax has variety, dramatic life, and a gradually rising interest.

Modern criticism on this part of the play.

To those who further realise that the decision concerning the burial is the true climax of the drama, this part of the play will certainly not appear unworthy of its author. The disfavour which it has sometimes found with modern criticism may be ascribed partly to inadequate appreciation of its poetical art and dramatic significance, but more, perhaps, to the fact that a prolonged rhetorical debate has not the same attraction for modern readers which an ancient Athenian audience found in it. The example of Aeschylus in his *Award of the Arms*, where Ajax and Odysseus spoke in support of their respective claims, may have had some influence in leading Sophocles to compensate for the more restricted scope of his subject by providing a rhetorical interest of a similar kind. A fragment of Aeschylus<sup>1</sup> indicates that his heroes exchanged taunts of the same nature as those which pass between Teucer and the Atreidae. It may be granted that some parts of the scene between Teucer and Menelaüs are wholly repugnant to a modern taste<sup>2</sup>. The best apology for them is that Attic Tragedy was a popular entertainment, and that Athenian hearers not only tolerated but expected sharp personalities in a strenuous debate, however dignified the disputants or the occasion,—as Demosthenes is a witness. But there is no ground for any such suspicion as that of Bergk<sup>3</sup>, that the latter part of the play is by an inferior poet (such as Iophon, the usual scape-goat),—and has been tacked on to an early play of Sophocles, which stopped, or was left unfinished, at the death of Ajax. A careful and sympathetic study will rather leave a conviction on the mind that both the dramatic treatment and the diction bear the stamp of Sophocles, though some of the details are not in his happiest vein, and though the form of the whole—a prolonged controversy—makes a somewhat exacting demand on the modern reader. When the *Ajax* is seen on the stage,—and this is the proper test,—a modern spectator finds that in the latter part of

The test of performance.

<sup>1</sup> See above, p. xx, n. 5.

<sup>2</sup> Especially vv. 1142—1158.

<sup>3</sup> *Gr. Lit.* vol. III. p. 381. Cp. Bernhardt, *Gr. Lit.* pt. II. sect. ii. p. 366.

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it the interest is thoroughly sustained<sup>1</sup>. The foreground is full of movement and animation, as Menelaüs, Agamemnon and Odysseus successively appear; while the pathetic group in the background—the child kneeling in supplication by his father's body, with Tecmessa near him—keeps before the mind the significance of the issue which is in suspense. It is then, far more easily than in a mere perusal of the text, that one can view the whole action of the play in a right perspective; and justice is instinctively rendered to the degree in which, here as elsewhere, Sophocles evinces his command over the highest art of the theatre.

§ 17. A few words may suffice to characterise those minor Tecmessa. persons of the drama whose principal function is to bring the central figure into relief. Tecmessa, the daughter of a Phrygian prince, whom the fate of war has given to Ajax, loves him with a submissive devotion, and has won from him a constant affection. He is 'her dread lord, of rugged might'; standing to her in the place of country, parents, everything; her only stay and hope on earth. She appreciates his great qualities in their obvious aspects. His laments, in his first despair, affright her, because they seem alien from his nature; but she has no insight into the workings of his mind. She is easily lulled into the belief that he has abandoned the purpose of self-destruction, since the only distinct idea which she had connected with it was that of the misery which it would bring upon her. When her fears are suddenly re-awakened, she bitterly cries that she has been 'deceived.' To her, the one question had been whether the love that he owed her would prevail on him to live; she had no clear perception of any other motives, that might urge him to die; still less could she measure their force. After his death, her simple loyalty refuses to think of him as crushed by his foes. It is no triumph for them, but a blank loss: the victory is rather his: 'All that he yearned to win hath he made his own,—the

<sup>1</sup> The *Ajax* was performed at Cambridge, by members of the University, in 1882. No result of that experiment was more striking than the decisive proof which it afforded that the *Ajax*, as a whole, is a thoroughly effective play for the stage, and that its power of holding an audience is not diminished by the death of the hero at a comparatively early moment in the action.



death for which he longed.' Death was what he desired, and the gods consented; that is all that she understands, beyond the import for herself<sup>1</sup>.

The  
Chorus.

The Salaminians are the staunch followers of Ajax, true to him in weal or woe, and jealous of his good name, which is their own. He turns to them in his misery, as to tried friends, charging them with his last wishes, and with his message to Teucer. But their leading characteristic is their complete dependence on Ajax, and their utter helplessness when his protection is withdrawn. They are dismayed by the anger of the Greeks, and at one moment even think of seeking safety in flight; they bewail the hardships of the camp, and pine for the delights of home. In thus portraying them, the poet probably intended to suggest the Homeric contrast between the passive common folk (*λαοί*) and the 'Zeus-nurtured' chiefs. The Salaminians contribute to illustrate the greatness of the hero who had been their 'defence against nightly terror and the darts of the foe'; even their complainings, however unmeet for warriors, serve to recall the weary stress of those ten years at Troy during which Ajax had been the bulwark of the ungrateful Achaeans.

The  
*Teucer*  
of Sopho-  
cles.

§ 18. The sequel to the story of Ajax was treated by Sophocles in two of his lost plays, the *Teucer* and the *Eurysaces*. The subject of the former is already adumbrated in the *Ajax* (1008—1020): Teucer, on his return to Salamis, is upbraided and expelled by Telamon. A few verses remain from a speech in which the aged king lamented the death of his son, —verses of much beauty and pathos, which reveal some gentler traits in the gloomy and choleric Telamon:—

ὡς ἄρ', ὦ τέκνον, κενήν  
ἑτερπόμην σου τέρψιν εὐλογουμένου  
ὡς ζῶτος· ἢ δ' ἄρ' ἐν σκότῳ λήθουσά με  
ἔσαιν' Ἐρινὺς ἠδοναῖς ἐψευσμένον<sup>2</sup>.

This work is supposed to have been the model of Pacuvius in his tragedy of the same name, from which Cicero quotes

<sup>1</sup> See vv. 961—973.

<sup>2</sup> Soph. fr. 519 (Nauck), from Stobaeus *Flor.* 122. 10.

part of the passionate reproaches addressed by Telamon to Teucer<sup>1</sup>.

The *Eurysaces* of Sophocles is known only by the citation <sup>His *Eurysaces*.</sup> of a single word from it<sup>2</sup>; but a probable conjecture as to its argument has been based on fragments from the *Eurysaces* of Attius, taken in connection with a passage of Justin<sup>3</sup>. After his repulse by Telamon, Teucer had founded the new Salamis in Cyprus. On a report of Telamon's death reaching him there, he returned to the old Salamis; but was repelled by Eurysaces, and finally settled among the Gallaeci in the north-west of Spain.

§ 19. An *Αἶας μαινόμενος* is ascribed to Astydamos (c. 360 B.C.), <sup>The story of Ajax in later literature.</sup> the younger of two tragic poets who bore that name<sup>4</sup>. The title suggests a play similar in general scope to that of Sophocles; but nothing is known of it. The *Αἶας* of Carcinus (c. 375 B.C.?) is equally unknown<sup>5</sup>. The *Αἶας* of Theodectes (c. 330 B.C.) appears to have been more on the lines of Aeschylus; *i.e.*, it contained the "Ὀπλων κρίσις, with speeches by Ajax and Odysseus<sup>6</sup>. That contest appears as a theme for rhetorical prose in the harangues for the two heroes which are ascribed

<sup>1</sup> Cic. *De Orat.* 2. 46. 193. Ribbeck, *Trag. Rom. Fragmenta*, pp. 116 ff. A fragment of the *Teucer* of Sophocles (no. 520 Nauck), belonging to the description of a storm, may be compared with a similar fragment (no. xv. Ribbeck) from the *Teucer* of Pacuvius.

<sup>2</sup> Hesych. s. v. ἀδόξατον. Soph. fr. 204 (Nauck).

<sup>3</sup> For the fragments of the *Eurysaces* of Attius, see Ribbeck, pp. 179 ff. They contain the complaints of some one who is being driven forth into exile, and who upbraids the Greeks with their ingratitude. That this person was Teucer, is inferred by Welcker (*Gr. Trag.* p. 198) from Justin XLIV. 3, in which, with great probability, he finds an outline of the plot: *Gallaeci Graecam sibi originem asserunt: siquidem post finem Troiani belli Teucrum morte Aiakis fratris invisum patri Telamoni, cum non reciperetur in regnum, Cyprum concessisse, atque ibi urbem nomine antiquae patriae Salaminam condidisse. Inde accepta opinione paterna mortis patriam repetisse. Sed cum ab Eurysace, Aiakis filio, accessu prohiberetur, Hispaniae litoribus appulsum loca, ubi nunc est Carthago nova, occupasse; inde Gallaeciam transisse, et positus sedibus genti nomen dedisse.*

<sup>4</sup> Nauck, *Trag. Gr. Frag.* p. 777.

<sup>5</sup> *Ib.* p. 797.

<sup>6</sup> *Ib.* p. 801. One of the points for which Aristotle refers to the *Αἶας* of Theodectes is taken from a speech of Odysseus (*Rhet.* II. 23 § 24).

to Antisthenes (c. 380 B.C.), and which in any case date probably from the fourth century B.C.<sup>1</sup>

The earliest author of Latin tragedy, the Greek freedman Livius Andronicus, wrote an *Ajax Mastigophorus*, doubtless founded, as the title indicates, on Sophocles. These words occurred in it:—

Praestatur laus virtuti, sed multo ocus  
Verno gelu tabescit<sup>2</sup>:

an echo, probably, of the words in the *Ajax* (vv. 1266 f.),

φεῦ· τοῦ θανόντος ὡς ταχεῖά τις βροτοῖς  
χάρις διαρρεῖ.

The metaphor of the melting frost (scarcely a happy image for evanescent praise) may have been suggested by *διαρρεῖ*. Nothing is known as to the *Ajax* of Ennius, but one of the two verses which remain from it recalls a passage in the *Ajax* of Sophocles<sup>3</sup>. If we may suppose that Ennius, like Livius Andronicus, based his treatment of the subject wholly or mainly on Sophocles, then there is significance in the fact that the later dramatists, Pacuvius and Attius, each wrote an *Armorum Iudicium*<sup>4</sup>; a title which suggests that the desire to vary from their Latin predecessors sent them back to the "Ὀπλων κρίσις of Aeschylus, and possibly to the play of Theodectes. A fragment from the *Armorum Iudicium* of Attius belongs to the speech in which Odysseus urged his claim to the arms. The verse which Attius has paraphrased from the *Ajax* (vv. 550 f.),

Virtuti sis par, dispar fortunis patris,

<sup>1</sup> These pieces, entitled *Alas* and *Ὀδυσσεύς*, are printed in the *Fragm. Oratorum* (p. 167) edited by H. Sauppe, who, with H. E. Foss, questions the ascription to Antisthenes. They are *ἐπιδείξεις* of the same class as the speeches for and against Palamedes ascribed respectively to Gorgias and Alcidas, and the *Busiris* of Isocrates. (Cp. *Attic Orators*, vol. II. p. 89, new ed.)

<sup>2</sup> Frag. II. (Ribbeck, p. 2).

<sup>3</sup> Frag. II. (Ribbeck, p. 17): *Animam misso sanguine tepido tullii efflantes volant*. The word *tullii* is explained by Festus as = *silani* (springs), or *rivi*. The sense is then, 'The warm blood flows,—the streams fly forth, spirting out the life.' There is a marked resemblance, as Scaliger noted, to Soph. *Ai.* 1411 ff., *ἐτι γὰρ θερμαὶ | σπρίγγες ἀνω φουσῶσι μέλαν | μένος*. The verbal parallelism of *efflantes* with *φουσῶσι*, and *tepido* with *θερμαί*, strongly suggests imitation.

<sup>4</sup> Ribbeck, p. 80 (Pacuvius): p. 154 (Attius).

suggests, however, that he may have imitated Sophocles in other details also; perhaps seeking, by such eclecticism of treatment, to distinguish his work from the earlier *Armorum Iudicium* of Pacuvius. The rhetorical capabilities of the subject are illustrated by Ovid, whose powers of brilliant and ingenious declamation are seen to considerable advantage in the speeches of Ajax and Odysseus<sup>1</sup>. His spirited and pointed verse presents a striking contrast to the tame and mechanical treatment of the same episode in the Greek epic of Quintus Smyrnaeus<sup>2</sup>.

The earliest reference in modern literature to the *Ajax* of Sophocles is of sufficient interest to deserve a passing mention here; it occurs in the first scene of *Titus Andronicus*, v. 379 :—

The Greeks upon advice did bury Ajax  
That slew himself; and wise Laertes' son  
Did graciously plead for his funerals.

As Steevens saw, these lines must have been written (or prompted) by some one who knew the *Ajax* itself; for no translation of Sophocles existed in the sixteenth century, and the mediation of Odysseus is not mentioned elsewhere. Modern criticism doubts, and with good reason, whether Shakespeare had any part in the *Titus Andronicus*<sup>3</sup>, though Meres, in 1598, included it among his plays: and in this passage, at all events, we seem to see the work of a playwright who had been at one of the Universities.

§ 20. It is interesting to inquire how far the influence of the poets can be traced in such works of Greek art as are concerned with the tragic end of Ajax. A favourite subject was the actual contest for the arms. Some red-figured vases, of the fifth century B.C., show Ajax and Odysseus vehemently disputing the possession of the prize,—ready, indeed, to rush at each other, while their friends on either side hold them back: Agamemnon, as judge, stands between them. This type seems to have been created, or at least developed, by the vase-painter

Illustrations from ancient Art.

<sup>1</sup> *Metamorph.* XIII. 1—398.

<sup>2</sup> *Posthomerica* v. 181—316.

<sup>3</sup> See Dowden, *Shakspeare*, p. 54.

Duris<sup>1</sup>. But an earlier form of the same subject occurs on black-figured vases of the sixth century B.C. Here there are only the three principal figures,—Ajax, Odysseus, and Agamemnon,—and the *ἀγών* for the arms approaches still more nearly to the character of a fight. The competitors are advancing against each other with drawn swords, while Agamemnon tries to keep them apart<sup>2</sup>. The black-figured vases prove that the original literary source was not the "Ὀπλων κρίσις of Aeschylus, —as the red-figured vases would have allowed us to suppose,—but some older poem. Other works of art represent the close of the contest. A relief on a sarcophagus found at Ostia<sup>3</sup> shows Odysseus seizing the arms which have just been awarded to him, while Ajax, escorted by indignant friends, is retiring, with visible fury in his eyes,—the *δύμματα ἀστράπτουσα* of the *Iliupersis*<sup>4</sup>. The same moment is depicted on a vase in the British Museum<sup>5</sup>: Athena herself presides over the court, indicating the artist's literal interpretation of the verse in the *Odyssey* (11. 547 *παῖδες δὲ Τρώων δίκασαν καὶ Παλλὰς Ἀθήνη*). On a stone in front of the goddess are seen the *ψῆφοι* by which the arms have just been adjudged to Odysseus,—a detail which recalls the language of Pindar and Sophocles, who both speak of the award as decided by ballot<sup>6</sup>.

The painters Parrhasius and Timanthes (c. 400 B.C.) are said to have competed at Samos in an *ἀγών γραφικός*, the subject of their pictures being Ajax and Odysseus contending for the arms<sup>7</sup>. But the famous picture on this subject was by Timomachus of Byzantium<sup>8</sup>, whose work was directly inspired by Sophocles. It represented Ajax, as the poet describes him,

<sup>1</sup> A vase-painting on this subject by Duris may be seen in Baumeister, *Denkmäler*, p. 29, plate 30.

<sup>2</sup> C. Robert, *Bild und Lied*, p. 217, gives a copy of this scene from a black-figured lekythos in the Berlin Museum.

<sup>3</sup> Figured in Baumeister, p. 29, pl. 31.

<sup>4</sup> See above, § 2.

<sup>5</sup> No. 829: discussed by Robert in *Bild und Lied*, pp. 218 ff.

<sup>6</sup> Pind. *Nem.* 8. 26: Soph. *Ai.* 449, 1135.

<sup>7</sup> Pliny, *N. H.* 35. 36 § 72: Aelian, *V. H.* 9. 11. Timanthes gained the prize; when Parrhasius said that he condoled with Ajax on having for a second time got the worst of it.

<sup>8</sup> The date of Timomachus is uncertain. Brunn (*Gesch. d. gr. Künstler*, vol. 11. p. 282) would refer him to 'the time of the Diadochi' (i.e., circ. 320—270 B.C.), on

sitting among the slaughtered cattle, and brooding on self-destruction, in that gloomy despair which followed his frenzy<sup>1</sup>. An epigram in the *Anthology* attests the vivid impression which this picture made on the beholder<sup>2</sup>. It was kindred in conception to another celebrated work of the same painter, Medea meditating the murder of her children. Both pictures were at Cyzicus in the early part of the first century B.C.; they were purchased by Julius Caesar, and placed in the temple of Venus Genetrix at Rome. Ovid in exile remembered both:—

Utque sedet vultu fassus Telamonius iram,  
Inque oculis facinus barbara mater habet<sup>3</sup>.

The *Tabula Iliaca* in the Capitoline Museum contains a small picture, inscribed ΑΙΑΣ ΜΑΝΙΩΔΗΣ, which probably shows the influence of Timomachus; Ajax is seated in an attitude of deep dejection, and near him lies the severed head of a ram,—a detail taken from the play of Sophocles (vv. 237 ff.)<sup>4</sup>. The hero's suicide is the subject of some Etruscan vase-paintings. One of these shows the sword planted in the ground, as Sophocles describes it (v. 815)<sup>5</sup>.

§ 21. The date of the *Ajax* is unknown; but internal evidence affords reasons for believing that, if not the earliest of the seven plays, it is the next oldest to the *Antigone*. Date of the play.

account of the tendencies shown in his choice and treatment of subjects. At any rate Pliny is evidently wrong in saying that Timomachus painted in the time of Julius Caesar (*N. H.* 35. 40 § 30), as he already had the fame of an 'old master' in 70 B.C. (*Cic. In Verr.* 2. 4. 60.)

<sup>1</sup> Philostratus, *Vit. Apoll.* 2. 22 § 5: see n. below on verse 346.

<sup>2</sup> Jacobs, *Anthol.* vol. II. p. 648, no. 83:

Αϊαν, Τιμομάχου πλέον ἢ πατρός· ἤρπασε τέχνα  
τὴν φύσιν. ὁ γράψας εἶδ' εἰς μαινόμενον,  
καὶ συνελυσσέθη χεῖρ ἀνέρι, καὶ τὰ κεραστὰ  
δάκρυα τοῦσι λύπης πάντας ἔμιξε πόνους.

The style is somewhat affected and obscure. 'Ajax, Timomachus, not Telamon, is thy sire: Art has made Nature's claim her own! The painter saw thee in thy frenzy,—his hand raged with the rage of his hero, and the mingled pigments from his brush have blended all the throes of pain.' The last words have point; for it was in portraying a *conflict* of emotions that Timomachus peculiarly excelled.

<sup>3</sup> *Tristia* 2. 525 f.

<sup>4</sup> See the reproduction of the *Tabula Iliaca* in Baumeister's *Denkmäler*, p. 716, pl. 775: the small picture of Ajax is numbered 80 in the plate.

<sup>5</sup> Baumeister, p. 30 b.

(1) The Parodos has the form of an anapaestic marching-song (vv. 134—171), followed by a lyric ode (vv. 172—200), as in the *Persae*, the *Supplices*, and the *Agamemnon* of Aeschylus. This simplest type of Parodos occurs in no other play of Sophocles, though that of the *Antigone* is akin to it.

(2) Anapaests for the Chorus are interposed in the iambic dialogue (vv. 1163—1167). The only other play of Sophocles in which this occurs is the *Antigone* (vv. 929—943).

These are (I think) the only clear indications of a relatively early date. Some other points, however, have been urged, and demand consideration here.

(3) It has been noted by G. Wolff<sup>1</sup> and others that several words and phrases in the *Ajax* are Aeschylean: e.g. v. 56 *ραχίζω* (*Pers.* 426 etc.): 412 *πόροι ἀλίρροθοι* (*Pers.* 367): 447 *φρένες διάστροφοι* (*P. V.* 673): 673 *λευκόπωλος ἡμέρα* (*Pers.* 386): 740 *ὑπεσπανισμένον* (*Pers.* 489 etc.). Again, the epic *ἦ ῥα* (172, 954) occurs also in *Pers.* 633, but not elsewhere in Tragedy; the Doric and epic plural *τοί* (1404), used by Aeschylus (*Pers.* 584 etc.), is not elsewhere used by Sophocles. The *Persae*, it will be seen, furnishes most of these parallelisms<sup>2</sup>. But such coincidences merely show that the *Ajax* belongs to a period when Aeschylus had a strong influence on the younger poet's style; and we have no means of setting an inferior limit to that period. In so far, then, as the language of the play has an Aeschylean stamp, it seems more accurate to say that this characteristic is entirely consonant with the hypothesis of a relatively early date than to claim it as a separate indication of such a date. With regard to the epic *ἦ ῥα* and *τοί*, it should be remembered that the play contains several phrases which show a deliberate aim at epic colouring, such as *κλυτῶν ἐνάρων* (177), *ἐλίκεσσι βουσί, κλυτοῖς αἰπολλοῖς* (374 f.), *οὐλίφ* (933), *πολύτλας* (954), *κοίλην κάπετον* (1165), which the poet may have deemed appropriate to a subject taken from the Trojan cycle and concerned with a Homeric hero.

<sup>1</sup> In his edition of the play, p. 140 (4th ed. 1887).

<sup>2</sup> We may also compare *Ai.* 789 f., *φέρων . . πράξιν* ('announcing his fortune'), with *Pers.* 248, *φέρει . . πράγος* (in a like sense): and *Ai.* 769, *ἐπισπάσσω κλέος*, with a similar use of the active *ἐπέσπασεν* in *Pers.* 477.

(4) Some critics have thought that only twelve choreutae were used in the *Ajax*, and infer that the play belonged to a time when Sophocles had not yet raised the number of the Chorus to fifteen<sup>1</sup>. The chief ground of this theory is the fact that verses 892—914 and 938—960 (taken together) contain twelve utterances of the Chorus. It is assumed that each utterance represents a single choreutes. But this is an assumption only; and it does not appear a probable one, when it is observed that verses 900—903, and 908—914, are passionate expressions of a feeling common to the whole Chorus, and would naturally, therefore, be given by the whole Chorus. In verses 866—878, again, the attempt to distinguish twelve parts, one for each of twelve choreutae, involves a highly arbitrary process. The mere fact of ἡμυχόρια being there employed proves nothing; for the use of hemichoria occurs in plays written at a time when the number of the tragic chorus was certainly fifteen (Eur. *Or.* 1258 ff., *Alc.* 93—111, 226—232).

(5) Lastly, it has been supposed that the play was written 'not long after the introduction of a third actor<sup>2</sup>,' because three actors are on the scene together only in the prologue (Athena, Odysseus, Ajax), and at the end (Agamemnon, Teucer, Odysseus); Odysseus being silent while Ajax is present (92—117), and Teucer while Agamemnon is present (1318—1373). But it appears very unsafe to assume that these facts indicate an early and tentative stage in the use of the third actor. They may be due simply to the construction of the play and to the requirements of each dramatic situation.

As between the *Ajax* and the *Antigone*, the claim to priority would rest with the *Ajax*, if the form of the Parodos were the test; though the Parodos of the *Antigone* is also of an early type (see n. on *Ai.* 134). But much more weight is due to the fact that the *Antigone*, alone of the seven plays, rigorously adheres to the practice of Aeschylus, in never admitting the division of an iambic trimeter between two or more speakers

<sup>1</sup> Chr. Muff, *Chorische Technik d. Soph.* pp. 52, 78 ff.; and O. Hense, *Der Chor. des Soph.* p. 5. Nauck adopts this view in the 8th ed. of Schneidewin's *Ajax*, p. 63, and n. on 892 ff.

<sup>2</sup> *Intro.* to Schneidewin's *Ajax*, p. 64.



(ἀντιλαβή). This was no trivial detail, but a general rule of composition which materially affected the character of dialogue. When Sophocles at last decided to relax that rule, the result was a marked gain in lightness and rapidity at moments when the dialogue became animated or excited. The fact that he had made this change before he wrote the *Ajax* seems clearly to indicate that the *Ajax* is later than the *Antigone*.

Title.

§ 22. Aristotle's work called *Διδασκαλῖαι* was a chronological list of tragedies and comedies produced at Athens, the list being based on official records contemporary in each case with the production. Similar works were afterwards compiled by Callimachus (c. 260 B.C.) and others. The *Διδασκαλῖαι* of Aristotle and of Callimachus are known to have been still extant in the second century A.D. Now, we learn from the Greek Argument to the *Ajax* that 'in the Didascaliae' the play was styled simply ΑΙΑΣ<sup>1</sup>. This is conclusive as to the original title; since, whether the Didascaliae meant be Aristotle's or one of the later works, in any case the ultimate authority for the statement dates from the time when the play was produced. In the extant manuscripts the title is *Αἴας Μαστιγοφόρος* (alluding to the lash which Ajax carries in the first scene); as it is also in the citations by Zenobius (c. 130 A.D.), Athenaeus, and Clement of Alexandria. On the other hand, the Greek Argument states that Dicaearchus (a pupil of Aristotle) called the play *Αἴαντος Θάνατος*, which he could scarcely have done if the title *Αἴας Μαστιγοφόρος* had already obtained currency. We may infer from these facts that the epithet *Μαστιγοφόρος* was added by some Alexandrian scholar whose authority sufficed to establish it as a permanent part of the title. If the object had been merely, as the author of the Argument suggests, to distinguish the play from the *Αἴας Λοκρός* of Sophocles, *Τελαμώνιος* might have seemed a fitter designation; but doubtless the intention was rather to distinguish it from later dramas on the same subject, such as those of Astydamos, Carcinus and Theodectes.

<sup>1</sup> See below, page 4, line 9: ἐν δὲ ταῖς διδασκαλῖαις ψιλῶς ΑΙΑΣ ἀναγράφεται.

## MANUSCRIPTS, EDITIONS, ETC.

§ 1. THE *Ajax* exists in a slightly larger number of mss. than any mss. other play of Sophocles, though the *Electra* comes near it in that respect; the *Oedipus Tyrannus* ranks third, at a considerable interval after the first two, but far above the rest. Those three plays were evidently the most widely read in the Byzantine age, or perhaps from an earlier date; and the first two were probably especial favourites for use in schools. The *Ajax* paid the same penalty for this kind of popularity which has already been observed in the case of the *Electra*. Many readers seem to have tried their hands, often in a very wanton manner, on the correction of the text. The general quality of these conjectures can be judged from the variants recorded in the scholia, which are no doubt merely gleanings from a larger crop. These are a few examples:—115 ἐνέπεις for ἐννοεῖς. 273 βλέποντας for φρονούντας. 564 φρουρὰν for θήραν. 88ο ἔδρας for ἄγρας. 1233 διωρίσω for διωμόσω. 1309 συνεμπόρους for συγκειμένους. Some alterations of this sort have found their way into the text of one or more of the mss. Thus in v. 130 βάρει (instead of βάθει), noted as a variant in Mosq. b, stands in the text of A, Aug. a, Ienensis, and a few others. In v. 198 Γ has βακχαζόντων (for κακχαζόντων). In 582 T and others have θροαίν (for θρηνεῖν). In 1036 δμοῦ (for αἰεί) is the reading of Pal., Ien., Mosq. a and b. In 1059 ἀθλίψ (for αἰσχίστψ) is the reading of Γ, Δ, and ἐχθίστψ of T. But, considering the freedom with which conjecture appears to have been used on the *Ajax*, its text has suffered less, on the whole, than might have been expected. There is only one respect in which it may be said to have fared somewhat worse than the other plays, and that is in the matter of interpolation (see below, § 4).

§ 2. Several passages in the *Ajax* throw light on the relation of L The Laur-  
entian MS. to the other mss. In v. 330 L shares with all the rest the false reading, φίλων γὰρ οἱ τοιοῦδε νικῶνται φίλοι, where the true reading (λόγοις instead

of φίλοι) has been preserved by Stobaeus (*Flor.* 113. 8). In v. 28, where A and most mss. have the true reading, τήνδ' οὖν ἐκείνη πᾶς τις αἰτίαν νέμει, L has τρέπει instead of νέμει, a corruption found also in a few of the later mss., as Pal., Δ, L<sup>s</sup> (Dindorf's Lb), Aug. b., V<sup>4</sup>. This is one of the variants which make against the theory that L is the common archetype of all the other extant mss., since it is improbable that νέμει should have been restored by conjecture in the interval between the date of L (the first half of the eleventh century) and that of A (the thirteenth century). Similar instances occur in *Ant.* 386, where A gives εἰς δέον (doubtless rightly), but L εἰς μέσον, and *Ant.* 831, where A has the genuine τέγγει, but L τάκει. To these we may perhaps add another passage of the *Ajax*, v. 61, where L, A, and most mss. have κάπειτ' ἐπειδὴ τοῦδ' ἐλώφησεν φόνου. The true reading, πόνου (instead of φόνου), is preserved only in a few copies (Vat. a, Harl., Ienensis, R): but it seems scarcely probable that πόνου was restored by conjecture, since φόνου, though a tamer reading, lacking the touch of tragic irony conveyed by πόνου, yet satisfies the context, and would hardly provoke suspicion in an age when the prevalent tone of criticism was so prosaic. In v. 112 L is one of a very few mss. (others being Γ, Aug. b, and Dresd. a) which have the gross blunder τᾶλλ' ἐγωγέ σ' ἐφίεμαι (instead of τᾶλλ' ἐγώ σ' ἐφίεμαι, the reading of A and most mss.).

On the other hand, several points in this play, as in the rest, indicate L's superiority. In v. 45 L alone preserves ἐξεπράξατ', where ἐξέπραξεν (noted as a variant in L) is the reading of the other mss. (The lemma of the old scholium in L here confirms the text, having κᾶν ἐξεπράξατο.) In v. 232, again, L alone has traces of ἵππονώμας (which Porson restored by conjecture), though the word has been altered by erasure into ἵππονόμους, the reading of the other mss. In v. 1137 πόλλ' ἂν καλῶς λάθρα σὺ κλέψειας κακά, L has the distinction of attesting the true but more difficult reading, while in the other mss. καλῶς has been changed into κακῶς. If in 927 the form ἐξανύσσειν be right (as it seems to be), L can claim the credit of having preserved it, while A and nearly all the other mss. have ἐξανύσειν. Those who hold, with Bergk and Dindorf, that ἐπενθύνοντ' should be read in v. 451, will count it among L's merits that it is the only ms. which shows a vestige of that reading; but ἐπενθύνοντ', the reading of the other mss., seems to have greater intrinsic probability (see n. on 451). Some points of interest in regard to the characteristics of L will be found in the critical notes on 80, 82, 151, 222, 232, 730, 921, 1053, 1137, 1265, 1329, 1335.

§ 3. The scholium in L on v. 831 preserves *προστρέπω*, which has Scholia. been corrupted in the mss. (L included) to *προτρέπω*. Another noteworthy scholium is that on 636 f., where the reading of the mss. (excepting T, and a few others which exhibit the Triclinian recension) is, *ὅς ἐκ πατρῴας ἦκων γενεᾶς πολυπόνων Ἀχαιῶν*. As the metre shows, there is a defect of  $\upsilon - \mu$  before *πολυπόνων*. The scholium runs thus: *ὅς ἄνωθεν κατὰ πατρῴας γενεᾶς ἄριστος ἦκων (λείπει γὰρ τὸ ἄριστος) κ.τ.λ.* This scholium seems to have been the authority of Triclinius for inserting *ἄριστος* in the text, where it has since kept its place.

At v. 1225 (*δῆλος δὲ μούστι σκαιὸν ἐκλύσων στόμα*), a remarkable note appears in the margin of L:—*Δι<sup>χ</sup> καὶ δῆλός ἐστιν ὡς τι σημανῶν νέον*. This verse is compounded from *Ai.* 326, *καὶ δῆλός ἐστιν ὡς τι δρασεῖων κακόν*, and *Ant.* 242, *δηλοῖς δ' ὡς τι σημανῶν νέον*. The letters Δι, prefixed to it, probably denote Didymus (the χ above them being merely a mark calling attention to the note); they are similarly prefixed (with a superscript χ) to the scholium on *El.* 28. The grammarian's object was evidently to illustrate the construction of *δῆλος* with *ἐκλύσων* in v. 1225 by quoting *Ant.* 242; but, having in mind an earlier verse in the *Ajax* itself (326), he inadvertently wrote *καὶ δῆλός ἐστιν* instead of *δηλοῖς δ'*. The scholiast may have derived this note from the *ὑπόμνημα* of Didymus on Sophocles, mentioned in the scholia on *El.* 451 and 488. A verse thus written in the margin, but so inaccurately quoted as to veil the quotation, might easily be understood as a substitute for the verse in the text, and, in this case, as one attested by Didymus. It is an instance which well illustrates one possible source of textual corruption.

§ 4. Few lacunae exist in the text of this play. The defect in v. 636 (which Triclinius supplied by *ἄριστος*) has already been noticed (§ 3). In 936 the metre shows that a choriambus ( $- \upsilon \upsilon -$ ) has dropped out before *ὄπλων*. It is probable, though not certain, that verses 384 and 951 ought to be iambic trimeters, in which case each of them has suffered the loss of a syllable (see notes *ad loc.*).

There are some passages in which critics have supposed that the original order of the verses has been disturbed. The transpositions suggested in vv. 966—973 will be found in the Appendix on 966. Morstadt's rearrangement of 1067—1070, and Leeuwen's of 1346—1369, will be seen in the notes on those passages.

The interpolation of whole verses has occurred in four places. (1) Verse 554 b (*τὸ μὴ φρονεῖν γὰρ κάρτ' ἀνώδυνον κακόν*) may have

State of  
the text.  
Lacunae.

Proposed  
transposi-  
tions.

Interpolat-  
tion.

crept into the text from the margin, where it had been cited as a parallel passage. (2) Verse 571, *μέχρις οὗ μυχοῦς κίχῃσι τοῦ κάτω θεοῦ*, is clearly spurious. (3) The four verses, 839—842, are rejected by several critics. I hold rather with those who condemn only 841 and 842. (4) Verse 1417, *Αἶαντος, ὅτ' ἦν, τότε φωνῶ*, may safely be rejected. Of smaller interpolations, the most noteworthy is that in 714, where, instead of the simple *μαραίνει*, all the MSS. have *μαραίνει τε καὶ φλέγει*. Heath was the first critic who pointed out the spurious words, and Brunck the first editor who omitted them. In v. 884 most MSS. (including L) have *ἰδρῖς* interpolated after *ποταμῶν*. The interpolation of *ἠνεμόσσαν* after *Τροίαν* in 1190 is confined to a few of the later MSS. (see cr. n.).

Besides the verses mentioned above, many others in this play have been condemned or suspected as spurious by various scholars. The following is a list of them (so far as known to me):—

4—6 Nauck would substitute one verse for these three, viz. *Αἶαντ' ἰχθυοσκοπούντα, τεκμαρούμενον*. 68—70 E. Reichard. 289—291 Nauck would reduce these three vv. to two (see cr. n.). 314 Nauck. 327 Nauck and Wecklein. 433 Morstadt and Nauck. 522 Dobree ('An delendus versus?'). 546 Dindorf. 660 Geel. 674—676 Morstadt. 734 Wecklein (*Ars Soph. em.* p. 122). 812 Dindorf and others. (Leeuwen would put v. 786 in the place of 812.) 835 f. Mekler would reduce these two vv. to one. 843 f. O. Jahn. 853 and 855 Geel. 855—865 Bergk. 856—858 O. Jahn. 865 Geel and Herwerden. 918 f. Nauck. 966—970 Nauck. (Several other critics reject some part of vv. 966—973; see Appendix.) 1028—1039 Morstadt and Nauck, 1058 f. Nauck would reduce these two vv. to one. 1061 Nauck. 1069 f. Nauck. 1105 f. Schneidewin, Dindorf, Nauck, Wecklein. 1248 f. Nauck would reduce these two vv. to one. 1257—1263 E. Reichard. 1262 Nauck. 1290 Nauck. 1291—1298 Nauck. (Mor. Schmidt rejects only 1293, 1294.) 1311 f. Lissner (mentioned by Wecklein, *Ars* p. 118) would reduce these two vv. to one. 1336—1339 Morstadt. 1337 Nauck. 1396—1398 Nauck. (Schneidewin rejects only 1396, 1397.) 1402—1413 Nauck brackets the passage beginning with *ἤδη* and ending with *μένος*. 1418—1420 F. Ritter.

In no one of these instances does the suspicion or rejection appear to me well-founded; in most of them it seems wholly gratuitous. But it is needless to repeat what I have said in former volumes on this tendency in textual criticism, against which, as we may be thankful to observe, a reaction seems at last to be setting in. It is the duty of an editor to acquaint his readers with the opinions advanced by scholars of repute, however much he may differ from them. The best way of vindicating an unduly impugned text is to provide students with the means of examining each point for themselves.

§ 5. The complete editions of Sophocles which have been consulted Editions. are enumerated in the Introduction to the *Oedipus Tyrannus* (3rd ed., p. lxi). I have used also C. A. Lobeck's commentary on the *Ajax* (3rd ed., Berlin, 1866); the edition of the *Ajax*, with notes chiefly critical, by Moritz Seyffert (Berlin, 1866); the edition with commentary and critical notes by G. Wolff, revised by L. Bellermann (4th ed., Leipsic, 1887); and the commentary by F. A. Paley (London, 1880). Mention is also due to an edition of the *Ajax*, with critical and explanatory notes, by C. E. Palmer (London, 1877), designed especially as a protest against conjectural emendation, and exhibiting the same characteristics which I have described in reference to his edition of the *Oedipus Coloneus* (Introd. to *Oed. Col.*, 2nd ed., p. lvi).

## METRICAL ANALYSIS.

THE lyric metres, other than anapaests, used in the *Ajax* are the following. (1) Logaoedic, based on the choree (or 'trochee'),  $- \cup$ , and the cyclic dactyl,  $\sim \cup$ , which is metrically equivalent to the choree. (2) Choreic, based on the choree. (3) Dactylic, found here only in the strophe and antistrophe of the Parodos (vv. 172—192). (4) Dochmiac,  $\cup : -- \cup | - \wedge$ . For a more detailed account of the logaoedic and dochmiac metres, see *O. C.* p. lviii.

In the subjoined metrical schemes, the sign  $\perp$  denotes that the ordinary time-value of a long syllable, commonly marked  $-$ , is increased by one half, so that it becomes equal to  $-\cup$  or  $\cup\cup\cup$ :  $\perp$  denotes that such time-value is doubled, and becomes equal to  $--$  or  $-\cup\cup$ . The sign  $\supset$  means that an 'irrational' long syllable (*συλλαβὴ ἄλογος*) is substituted for a short.

At the end of a verse,  $\wedge$  marks a pause equal to  $\cup$ ,  $\overline{\wedge}$  a pause equal to  $-$ . The *anacrusis* of a verse (the part preliminary to the regular metre) is marked off by three dots placed vertically,  $\vdots$

The end of a rhythmical unit, or 'sentence,' is marked by  $\parallel$ . The end of a rhythmical 'period' (a combination of two or more such sentences, corresponding with each other) is marked by  $\square$ .

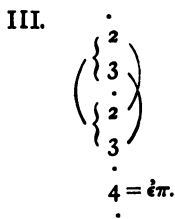
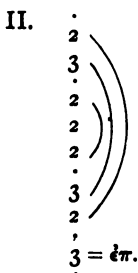
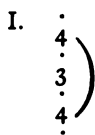
If a rhythmical sentence introduces a rhythmical period without belonging to it, it is called a *προφῶδος*, or prelude (marked as *πρ.*): or, if it closes it, an *ἐπιφῶδος*, epode, or postlude. Similarly a period may be grouped round an isolated rhythmical sentence, which is then called the *μεσφῶδος*, mesode, or interlude.

### I. Parodos, vv. 172—200.

STROPHE.—Dactylic, in the 'Doric' form, which combines purely dactylic sentences,  $-\cup\cup - \cup\cup - -$ , with the livelier measure,  $\perp\cup | - - | \perp\cup | - -$ . (J. H. Heinrich Schmidt, *Rhythmic and Metric*, p. 41.) Such verses are also called 'dactylo-epitritic,' as consisting of dactyls with the *ἐπίτριτος δεύτερος* ( $-\cup - -$ ) prefixed to them. Cp. W. Christ, *Metrik* § 662 ('Der daktylo-epitritische Strophen-

bau'). The same measure occurs in the Parodos of the *Trachiniae*, first strophe (vv. 94—102).

- I. 1. η ρα σε | ταυροπολ|α διος | αρτεμις ||  
ου ποτε | γαρ φρενο|θεν γ επ αριστερα
2. ω μεγαλ|α φατις | ω Λ ||  
παι τελαμ|ωνος ε|βας
3. ματερ | αισχυν|ας εμ |ας Λ  
τοσσον | εν ποιμ|αις πιτν|ων
- II. 1. ωρμ: ασε | πανδαμ|ους επι | βους αγελ|αιας ||  
ηκ: οι γαρ | αν θει|α νοσος | αλλ απερ|υκοι
2. η : που τιν|ος νικ|ας α|καρπωτ|ον χαρ|ιν Λ ||  
και : ζευς κακ|αν και | φοιβος | αργει |ων φατ|ω
3. η ρα κλυτ|ων εναρ|ων ψευσθ|εισ α | δωροις ||  
ει δ υπο |βαλλομεν|οι κλεπτ|ουσι | μυθους
4. ειτ ελαφ|αβολι |αις Λ ||  
οι μεγαλ|οι βασιλ|ης
- III. 1. η : χαλκο|θωραξ || μη τιν εν|υαλι |ος Λ ||  
η : τας α|σωτου || σισυφιδ |αν γενε|ας
2. μομφ : αν εχ|ων ξυν||ου δορος | εννυχι|οις Λ ||  
μη : μη μ αν|αξ εθ || ωδ εφαλ |οις κλισι|αις
3. μαχαν|αις ε|τεισατο | λωβαν ||  
ομμ εχ|ων κακ|αν φατιν | αρη



[These diagrams show the structure of each period. The numerals denote the number of feet in each rhythmical unit, or sentence. The dots mark the beginning and end of each verse. Curves on the right show how single sentences correspond with each other. Curves on the left show the correspondence between groups of sentences.]



ΕΠΟΔΕ.—Logaoedic. Period I. consists of two verses of 6 feet each, with a verse of 4 feet (a 'Glyconic') as epode: Per. II., of two verses of 5 feet each: Per. III., of three Glyconics.

- I. 1.  $\sim \sim \sim \sim - \sim - \sim \sim \sim$   
 αλλ ανα | εξ εδραν|ων οπ|ου μακρ|αι|ωνι ||
2.  $\sim > \sim \sim \sim - \sim \sim - \sim \sim \sim$   
 στηριζ|ει ποτε | ταδ αγ|ωνι|φ σχολ|α Λ ||
3.  $\sim > \sim \sim \sim - \sim \sim$   
 αταν | ουρα|νι|αν φλεγ|ων Λ ]]
- II. 1.  $> \sim \sim \sim - \sim \sim \sim \sim$   
 εχθρ : ων δ υβρις | ωδ α|ταρβ|ητ|α Λ ||
2.  $> \sim \sim \sim \sim \sim \sim \sim \sim$   
 ορμ : αται εν | ευανεμ|οις | βασσ|αις Λ ]]
- III. 1.  $> \sim \sim \sim \sim \sim \sim \sim$   
 παντ : ων | καγχαζ|οντ|ων Λ ||
2.  $> \sim \sim \sim \sim \sim \sim \sim$   
 γλωσσ : αις βαρυ|αλγ|ητ|α Λ ||
3.  $\sim \sim \sim \sim \sim \sim \sim$   
 εμ : οι δ αχος | εστ|ακ|εν Λ ]]
- I.  $\begin{array}{c} \dot{6} \\ \dot{6} \\ \dot{6} \\ 4 = \acute{\epsilon}\pi. \end{array}$       II.  $\begin{array}{c} \dot{5} \\ \dot{5} \\ \dot{5} \\ 4 = \acute{\epsilon}\pi. \end{array}$       III.  $\begin{array}{c} \dot{4} \\ \dot{4} \\ \dot{4} \\ \dot{4} = \acute{\epsilon}\pi. \end{array}$

## II. Lyrics of the First Kommos, 221—232 = 245—256.

ΣΤΡΟΦΗ.—Logaoedic. In Period I. each of the two verses is a hexapody; in II., a pentapody. In Period III. the first and third verses correspond with each other, each consisting of two tetrapodies (Glyconics). The second verse consists of two tripodies (Pherecratics).

- I. 1.  $> \sim \sim \sim \sim \sim \sim$   
 οι : αν ε |δηλ|ωσας | ανερος | αιθον|ος Λ ||
- ωρ : α τιν | ηδ |η τοι | κρατα καλ|υμμασ |ι
2.  $\sim \sim \sim \sim \sim \sim \sim$   
 αγγελι |αν α |τλατον | ουδε | φευκ|αν Λ ]]
- κρυψαμεν|ον ποδ|ιον κλοπ|αν αρ| εσθ |αι
- II. 1.  $\sim \sim \sim \sim \sim \sim \sim$   
 των μεγαλ|ων δανα|ων υπο |κληζομεν|αν Λ ||
- η θοον | ειρσει |ας ζυγον | εζομεν |ον
2.  $\sim \sim \sim \sim \sim \sim \sim$   
 ταν ο μεγα|ας | μυθος α|εξ|ει Λ ]]
- πορτοπορ|φ | ναϊ μεθιειν|αι

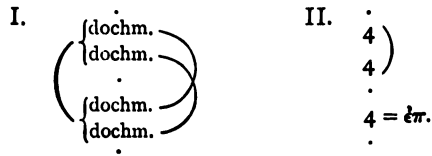
- III. 1. οἰμ:οἰ φοβ|ουμ|αι το προσ|ερπ||ον περι|φαντος | αν|ηρ Λ ||  
 τοι:as ερ |εσσ|ουσιν απ |ειλ||ας δικρατ|εις ατρ |ειδ |αι
2. θαν:ειτ|αι παρα|πλακτ||ψ χερι |συγκατ|ακτας ||  
 καθ:ημ |ων πεφοβ| ημ ||αι λιθο |λευστον |αρη
3. κελ:αιν|οις ξιφεσ|ιν βοτα | και βοτ||ηρας | ιππο |νωμ|ας Λ ||  
 ξυν:αλγ|ειν μετα | τουδε τυπ|εις τον || αισ α|πλατος |ισχ|ει
- I.  $\begin{matrix} \cdot \\ 6 \\ \cdot \\ 6 \\ \cdot \end{matrix}$  II.  $\begin{matrix} \cdot \\ 5 \\ \cdot \\ 5 \\ \cdot \end{matrix}$  III.  $\begin{matrix} \cdot \\ \left\{ \begin{matrix} 4 \\ 4 \\ \cdot \\ (3) \\ 3 \\ \cdot \\ \left\{ \begin{matrix} 4 \\ 4 \end{matrix} \right\} \end{matrix} \right. \end{matrix}$

III. Lyrics of the Second Kommos, vv. 348—429.

FIRST STROPHE.—I. Dochmiac dimeters. II. A choreic (or trochaic) verse, consisting of two tetrapodies; followed by a logaoeodic tetrapody (or Glyconic) as epode.

- ^  
 ω ||  
 ω
- I. 1. φιλ:οἰ ναυβατ|αι μον||οἰ εμων φιλ|ων Λ ||  
 γεν:os ναῖ |as αρ ||ωγον τεχν|ας Λ
2. μον:οἰ ετ εμμεν|οντες ||ορθω νομ |ψ Λ ||  
 αλ:ιον os επε |βας ελ||ισσων πλατ|αν Λ
- II. 1. ιδ:εσθε μ |οιον |αρτι |κυμα ||φουιν|ας υπο ζαλ|ης Λ ||  
 σε: τοι σε |τοι μον|ον δε |θορκα ||πημων|αν επ|αρκεσ |οντ Λ
2. αμφιδρομ|ον κυκλ|ειτ|αι Λ ||  
 αλλα με |σινδα |ιξ|ον Λ

[At the end of the first strophe, and also of the first antistrophe, the Chorus has two iambic trimeters, vv. 354 f. = vv. 362 f.]



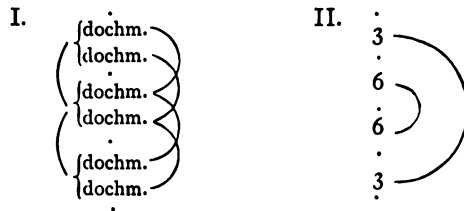
SECOND STROPHE.—I. Dochmiac dimeters. II. Logaoedic verses, 1 and 4 being tripodies (Pherecratics); 2 and 3, hexapodies.

- I. 1.  $\overset{\cup}{\text{ορ}} : \overset{-}{\text{ας}} \overset{-}{\text{τον}} \overset{\cup}{\text{θρασ}} | \overset{-}{\text{υν}}, \overset{-}{\text{τον}} || \overset{-}{\text{ευκαρ}} \overset{-}{\text{δι}} | \overset{-}{\text{ον}} \Lambda ||$   
 $\iota : \overset{-}{\omega} \overset{-}{\text{παν}} \overset{-}{\theta} \overset{-}{\text{ορ}} | \overset{-}{\omega}\overset{-}{\text{ν}}, \overset{-}{\alpha} || \overset{-}{\text{παντων}} \overset{-}{\tau} \overset{-}{\alpha} | \overset{-}{\text{ει}} \Lambda$
2.  $\overset{\cup}{\text{τον}} : \overset{-}{\text{εν}} \overset{-}{\text{δαϊ}} | \overset{-}{\text{οις}} \overset{-}{\alpha} || \overset{-}{\text{τρεστον}} \overset{-}{\text{μαχ}} | \overset{-}{\text{αις}} \Lambda ||$   
 $\overset{-}{\text{κακ}} : \overset{-}{\omega}\overset{-}{\text{ν}} \overset{-}{\text{οργαν}} | \overset{-}{\text{ον}} \overset{-}{\text{τεκν}} || \overset{-}{\text{ον}} \overset{-}{\text{λαρτι}} | \overset{-}{\text{ου}} \Lambda$
3.  $\overset{\cup}{\text{εν}} : \overset{-}{\text{αφοβοις}} \overset{-}{\text{με}} | \overset{-}{\text{θηρσι}} || \overset{-}{\text{δεινον}} \overset{-}{\text{χερ}} | \overset{-}{\text{ας}} \Lambda ||$   
 $\overset{-}{\text{κακ}} : \overset{-}{\text{οπινεσται}} | \overset{-}{\text{ον}} \overset{-}{\tau} \overset{-}{\alpha\lambda} || \overset{-}{\text{ημα}} \overset{-}{\text{στρατ}} | \overset{-}{\text{ου}} \Lambda$

[Here follow Iambic trimeters, 367—371 (str.)=382—386 (antistr.); v. 369 being separated from 371 by *alaï alaï*, as 384 from 386 by *λώ μοί μοι*.]

- II. 1.  $\overset{>}{\omega} : \overset{\sim}{\text{δυσμορος}} | \overset{\sim}{\text{ος}} \overset{\sim}{\text{χερι}} | \overset{\sim}{\text{μεν}} \Lambda ||$   
 $\overset{\sim}{\omega} : \overset{\sim}{\xi\upsilon} \overset{\sim}{\text{προγον}} | \overset{\sim}{\omega}\overset{\sim}{\text{ν}} \overset{\sim}{\text{προπατ}} | \overset{\sim}{\omega}\overset{\sim}{\rho}$
2.  $\overset{\sim}{\text{μεθ}} : \overset{\sim}{\text{ηκα}} | \overset{-}{\text{τους}} \overset{\sim}{\alpha} | \overset{\sim}{\text{λαστορας}} | \overset{-}{\text{εν}} \overset{-}{\delta} \overset{\sim}{\text{ελικ}} | \overset{\sim}{\text{εσσ}} | \overset{\sim}{\text{ι}} \Lambda ||$   
 $\overset{\sim}{\text{πω}} : \overset{-}{\alpha}\overset{-}{\text{ν}} \overset{-}{\text{τον}} | \overset{-}{\alpha}\overset{-}{\text{ιμν}} | \overset{-}{\omega}\overset{-}{\text{τατον}} | \overset{-}{\epsilon}\overset{-}{\chi}\overset{-}{\theta}\overset{-}{\rho}\overset{-}{\text{ον}} \overset{-}{\alpha}\overset{-}{\lambda} | \overset{-}{\eta}\overset{-}{\mu} | \overset{-}{\alpha}$
3.  $\overset{-}{\text{βουσι}} | \overset{-}{\text{και}} \overset{-}{\text{κλυτ}} | \overset{-}{\text{οις}} \overset{-}{\text{πεσ}} | \overset{-}{\omega}\overset{-}{\text{ν}} | \overset{-}{\alpha}\overset{-}{\text{ιπολι}} | \overset{-}{\text{οις}} \Lambda ||$   
 $\overset{-}{\text{τους}} \overset{-}{\text{τε}} | \overset{-}{\text{δισσαρχ}} | \overset{-}{\alpha}\overset{-}{\text{s}} \overset{-}{\text{ολ}} | \overset{-}{\text{εσσ}} | \overset{-}{\alpha}\overset{-}{\text{s}} \overset{-}{\text{βασιλ}} | \overset{-}{\eta}\overset{-}{\text{s}}$
4.  $\overset{-}{\text{ερ}} : \overset{-}{\text{εμνον}} | \overset{-}{\alpha}\overset{-}{\text{ιμ}} \overset{-}{\epsilon} | \overset{-}{\delta}\overset{-}{\text{ευσα}} ||$   
 $\overset{-}{\text{τελ}} : \overset{-}{\text{ος}} \overset{-}{\text{θαν}} | \overset{-}{\text{οιμι}} | \overset{-}{\text{καυτος}}$

[At the end of the second strophe the Chorus has two iambic trimeters, 377 f., answering to those of Tecmessa at the end of the second antistrophe, 392 f.]



THIRD STROPHE.—I. Verse 1, a dochmiac: vv. 2 and 3, dochmiac dimeters. II. Logaedic. III. Choreic, with a logaedic tripod (v. 3) as mesode. IV. Choreic. V. Choreic, with a logaedic dipody (the *versus Adonius*) as epode.

- I.     — —  
       ω  
       ω
- ∪   ∪   ∪ —   ∪ —  
 1. σκοτ: ος εμον φα|ος Λ ||  
    πορ: οι αλιρροθ | οι Λ
- ∪   ∪   ∪ —   ∪ —   ∪   ∪ —   ∪ —  
 2. ερ: εβος ω φα|ενο ||τατον ως εμ|οι Λ ||  
    παρ: αλα τ αντρα | και νεμ|ος επακτι |ον Λ
- ∪   ∪ —   ∪ —   — — —  
 3. ελ: εσθ ελ|εσθε μ || οικητορ |α Λ ]]  
    πολ: υν πολ|υν με || δαρον τε | δη Λ
- ∪ — ∪ — ∪ — ∪ — ∪ — ∪ — ∪ — ∪ —  
 I. 1. ελ: εσθε μ | ουτε | γαρ || θεων γενος | ουθ | αμερι |ων Λ ||  
    κατ: ειχεται | αμφι | τροι ||αν χρονον | αλλ | ουκετι μ | ουκ Λ
- ∪ — ∪ — ∪ — ∪ — ∪ — ∪ — ∪ — ∪ —  
 2. ετ: αξι |ος βλεπ|ειν τιν | εις ον|ασιν | ανθρ|ωπων ]]  
    ετ: αμπνο:ας εχ|οντα | τουτο | τις φρον|ων | ιστω
- ∪ — ∪ —  
 II. 1. αλλα μ | α δι|ος Λ ||  
    ω σκαμ | ανδρι |οι
- ∪ — ∪ —  
 2. αλκιμ|α θε|ος Λ ||  
    γειτον|ες ρο|αι Λ
- ∪ — ∪ — ∪ —  
 3. ολ: εθριον | αικιζ|ει Λ  
    ευφρονες | αργει |οις Λ
- ∪ — ∪ —  
 4. ποι τις | ον φυγ|η Λ ||  
    ουκετ | ανδρα | μη Λ
- ∪ — ∪ —  
 5. ποι μολ|ων μεν|ω Λ ]]  
    τονδ ιδ | ητ επ |ος Λ
- ∪ — ∪ — ∪ — ∪ —  
 V. 1. ει τα | μεν φθιν|ει φιλ|οι τοι|οισδ Λ ||  
    εξερ|ω μεγ |οιον | ουτιν |α
- ∪ — ∪ — ∪ — ∪ — ∪ — ∪ —  
 2. ομ: ου πελ|ας μωρ|αις δ αγρ|αις προσ|κειμεθ|α Λ ]]  
    τροι: α στρατ|ου δερχθ|η χθον ||ος μολ: οντ απ |ο Λ

- V. 1.  $\overset{\vee}{\text{πας}} : \overset{-}{\text{δε}} \overset{\vee}{\text{στρατ}} \overset{-}{\text{ος}} \overset{\vee}{\text{δι}} \overset{-}{\text{παλτος}} | \overset{\vee}{\text{αν}} \overset{-}{\text{με}} ||$   
 $\text{ελλ} : \text{ανιδ} | \text{ος τα} \overset{\vee}{\text{νυν}} \text{δ α} \overset{-}{\text{τιμος}}$
2.  $\overset{\vee}{\text{χειρι}} \overset{\vee}{\text{φον}} \overset{-}{\text{ευοι}} ]$   
 $\text{ωδε προ} | \text{κειμαι}$

[At the end of the third strophe Tecmessa has two iambic trimeters, 410 f., answering to those of the Chorus at the end of the third antistrophe, 428 f.]

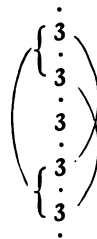
I. dochm. = πρ.



II.



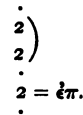
III.



IV.  $\overset{\cdot}{5} = \text{πρ.}$



V.



#### IV. First Stasimon, vv. 596—645.

FIRST STROPHE.—Logaoedic in Periods I., II., and III. : choreic in IV., with free resolution of  $\overset{-}{-}$  into  $\overset{\vee}{\vee\vee\vee}$ .

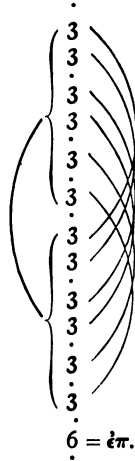
- I. 1.  $\overset{-}{\omega} \overset{-}{\text{κλειν}} \overset{\vee}{\text{α}} \overset{\vee}{\text{σαλαμ}} \overset{-}{\text{ις}} \overset{\vee}{\text{συ}} | \overset{-}{\text{μεν}} \overset{\vee}{\Lambda} ||$   
 $\text{και μοι} | \text{δυσθερα} | \text{πεντος} | \text{αι} \overset{-}{\Lambda}$
2.  $\overset{-}{\text{που}} \overset{\vee}{\text{ναι}} \overset{\vee}{\text{εις}} \overset{\vee}{\text{αλι}} \overset{-}{\text{πλακτος}} | \overset{-}{\text{ευδαι}} ||$   
 $\text{ας ξυν} | \text{εστιν εφ} \overset{\vee}{\text{εδρος}} | \overset{-}{\text{ωμοι}}$
3.  $\overset{-}{\text{μων}} \overset{\vee}{\text{πασ}} \overset{\vee}{\text{ιν}} \overset{\vee}{\text{περι}} \overset{-}{\text{φαντος}} | \overset{-}{\text{αι}} ]$   
 $\text{μοι θει} | \text{α} \overset{\vee}{\text{μαν}} | \text{α} \overset{\vee}{\text{ξυν}} | \text{αυλος}$
- II. 1.  $\overset{\vee}{\text{εγ}} : \overset{-}{\omega} \overset{-}{\text{δ}} \overset{\vee}{\text{ο}} | \overset{\vee}{\text{τλαμ}} \overset{-}{\text{ων}} \overset{\vee}{\text{παλ}} \overset{-}{\text{αιος}} \overset{\vee}{\text{αφ}} | \overset{-}{\text{ου}} \overset{-}{\text{χρον}} \overset{-}{\text{ος}} \overset{\vee}{\Lambda} ||$   
 $\text{ον} : \text{εξε} | \text{πεμψ} \overset{\vee}{\omega} \text{πριν} | \text{δη ποτε} | \text{θουρι} | \text{ωφ}$
2.  $\overset{-}{\text{ιδ}} : \overset{-}{\text{αια}} | \overset{\vee}{\text{μμν}} \overset{-}{\text{ων}} \overset{\vee}{\text{λειμ}} \overset{-}{\text{ωνι}} \overset{\vee}{\text{επ}} \overset{-}{\text{αυλα}} | \overset{-}{\text{μηνων}}$   
 $\text{κρατ} : \text{ουντ εν} | \text{αρ} | \text{ει νυν} \text{δ αυ} \text{φρενος} | \text{οιο} | \text{βωτας}$
3.  $\overset{\vee}{\text{αν}} : \overset{-}{\text{ηριθμος}} | \overset{-}{\text{αιεν}} | \overset{-}{\text{ευνωμ}} \overset{-}{\text{αι}} \overset{\vee}{\Lambda} ]$   
 $\text{φιλ} : \text{οις μεγα} | \text{πενθος} | \text{ηρηγ} | \text{αι} \overset{\vee}{\Lambda}$

- III. 1.  $\overset{\cup}{\chi\rho\omicron\nu}:\overset{\cup}{\psi} \quad | \quad \overset{\cup}{\tau\rho\upsilon\chi\omicron\mu\epsilon\nu}|\overset{\cup}{\omicron}\varsigma \quad \Lambda \parallel$   
 $\overset{\cup}{\tau\alpha}:\overset{\cup}{\pi\rho\upsilon} \delta | \overset{\cup}{\epsilon\rho\gamma\alpha} \overset{\cup}{\chi\epsilon\rho} |\overset{\cup}{\omicron}\nu \quad \Lambda$
2.  $\overset{\cup}{\kappa\alpha\kappa}:\overset{\cup}{\alpha\nu} | \overset{\cup}{\epsilon\lambda\pi\iota\delta} \overset{\cup}{\epsilon\chi}|\overset{\cup}{\omega\nu} \quad \Lambda \parallel$   
 $\overset{\cup}{\mu\epsilon\gamma}:\overset{\cup}{\iota\sigma\tau} |\overset{\cup}{\alpha\varsigma} \quad \overset{\cup}{\alpha\rho\epsilon\tau} |\overset{\cup}{\alpha\varsigma} \quad \Lambda$
- IV.  $\overset{\cup}{\epsilon\tau\iota} \overset{\cup}{\mu\epsilon} | \overset{\cup}{\pi\omicron\tau} \overset{\cup}{\alpha\nu\sigma}|\overset{\cup}{\epsilon\upsilon\nu} \overset{\cup}{\tau\omicron\nu} | \overset{\cup}{\alpha\pi\omicron\tau\rho\omicron\pi}|\overset{\cup}{\omicron\nu} \overset{\cup}{\alpha\iota\delta}|\overset{\cup}{\eta\lambda\omicron\nu} | \overset{\cup}{\alpha\iota\delta}|\overset{\cup}{\alpha\nu} \quad \Lambda \parallel$   
 $\overset{\cup}{\alpha\phi\iota\lambda\alpha} | \overset{\cup}{\pi\alpha\rho} \overset{\cup}{\alpha\phi\iota\lambda} |\overset{\cup}{\omicron}\iota\varsigma \quad \epsilon | \overset{\cup}{\pi\epsilon\sigma} \overset{\cup}{\epsilon\pi\epsilon\sigma} | \overset{\cup}{\epsilon} \overset{\cup}{\mu\epsilon\lambda\epsilon} |\overset{\cup}{\omicron}\iota\varsigma \overset{\cup}{\alpha\tau\rho}|\overset{\cup}{\epsilon\iota\delta} |\overset{\cup}{\alpha\iota\varsigma} \quad \Lambda$
- I.  $\begin{array}{c} \cdot \\ 4 \\ \cdot \\ 4 \\ \cdot \\ 4 \\ \cdot \end{array}$  )      II.  $\begin{array}{c} \cdot \\ 6 \\ \cdot \\ 6 \\ \cdot \\ 4 = \acute{\epsilon}\pi. \end{array}$  )      III.  $\begin{array}{c} \cdot \\ 3 \\ \cdot \\ 3 \\ \cdot \end{array}$  )      IV.  $\begin{array}{c} \cdot \\ 4 \\ \cdot \\ 4 \\ \cdot \end{array}$  )

SECOND STROPHE.—Logaoedic, the whole Strophe forming a single Period. Verses 1, 2, and 5, 6, are composed each of two tripodies; while each of the verses 3, 4, and 7, 8, is a single tripody. A logaoedic hexapody, v. 9, forms the epode.

1.  $\overset{>}{\eta} \quad : \quad \overset{\cup}{\pi\omicron\nu} \overset{\cup}{\pi\alpha\lambda}|\overset{\cup}{\alpha\iota\alpha} \quad | \quad \overset{\cup}{\mu\epsilon\nu} \parallel \overset{\cup}{\sigma\upsilon\nu\tau\rho\omicron\phi\omicron\varsigma} | \overset{\cup}{\alpha\mu\epsilon\rho} |\overset{\cup}{\alpha} \quad \Lambda \parallel$   
 $\overset{\cup}{\kappa\rho\epsilon\iota\sigma}:\overset{\cup}{\omega\nu} \overset{\cup}{\gamma\alpha\rho} | \overset{\cup}{\alpha\iota\delta\alpha} | \overset{\cup}{\kappa\epsilon\upsilon\theta}|\overset{\cup}{\omega\nu} \quad \omicron \quad \overset{\cup}{\nu\omicron\sigma} | \overset{\cup}{\omega\nu} \overset{\cup}{\mu\alpha\tau}|\overset{\cup}{\alpha\nu} \quad \Lambda$
2.  $\overset{>}{\lambda\epsilon\upsilon\kappa} \quad : \quad \overset{\cup}{\psi} \overset{\cup}{\delta\epsilon} | \overset{\cup}{\gamma\eta\rho\alpha} | \overset{\cup}{\mu\alpha\tau}|\overset{\cup}{\eta\rho} \overset{\cup}{\nu\iota\nu} \overset{\cup}{\sigma\tau}|\overset{\cup}{\alpha\nu} \overset{\cup}{\nu\omicron\sigma}|\overset{\cup}{\omicron}\nu\tau\alpha \quad \parallel$   
 $\overset{\cup}{\omicron}\varsigma \quad : \quad \overset{\cup}{\epsilon\kappa} \overset{\cup}{\pi\alpha\tau\rho}|\overset{\cup}{\varphi\alpha\varsigma} \quad | \quad \overset{\cup}{\eta\kappa} \parallel \overset{\cup}{\omega\nu} \overset{\cup}{\gamma\epsilon\nu\epsilon} |\overset{\cup}{\alpha\varsigma} \quad \overset{\cup}{\alpha\rho} |\overset{\cup}{\iota}\overset{\cup}{\sigma\tau\omicron\varsigma}$
3.  $\overset{\cup}{\phi\rho\epsilon\nu\omicron\mu\omicron\rho}|\overset{\cup}{\omega\varsigma} \overset{\cup}{\alpha\kappa}|\overset{\cup}{\omicron}\nu\sigma\eta \parallel$   
 $\overset{\cup}{\pi\omicron\lambda\upsilon\tau\omicron\nu} |\overset{\cup}{\omega\nu} \overset{\cup}{\alpha\chi} \overset{\cup}{\alpha\iota\omega\nu}$
4.  $\overset{\cup}{\alpha\iota\lambda\iota\nu\omicron\nu} | \overset{\cup}{\alpha\iota\lambda\iota\nu} |\overset{\cup}{\omicron}\nu \quad \Lambda \parallel$   
 $\overset{\cup}{\omicron}\kappa\epsilon\tau\iota | \overset{\cup}{\sigma\upsilon\nu\tau\rho\omicron\phi\omicron\iota\varsigma} \quad \Lambda$
5.  $\overset{>}{\omicron}\nu\delta \quad \overset{\cup}{\omicron}\iota\kappa\rho\tau\rho}|\overset{\cup}{\alpha\varsigma} \overset{\cup}{\gamma\omicron\omicron\nu} | \overset{\cup}{\omicron\rho\nu}|\overset{\cup}{\iota}\overset{\cup}{\theta\omicron\varsigma} \overset{\cup}{\alpha} |\overset{\cup}{\eta}\overset{\cup}{\delta}|\overset{\cup}{\omicron}\nu\varsigma \quad \Lambda \parallel$   
 $\overset{\cup}{\omicron\rho\gamma\alpha\iota\varsigma} | \overset{\cup}{\epsilon\mu\pi\epsilon\delta\omicron\varsigma} | \overset{\cup}{\alpha\lambda\lambda} \parallel \overset{\cup}{\epsilon\kappa\tau\omicron\varsigma} \overset{\cup}{\omicron}\mu\iota\lambda | \overset{\cup}{\epsilon\iota} \quad \Lambda$
6.  $\overset{>}{\eta}\overset{\cup}{\rho\sigma\epsilon\iota} | \overset{\cup}{\delta\upsilon\sigma\mu\omicron\rho\omicron\varsigma} | \overset{\cup}{\alpha\lambda\lambda} | \overset{\cup}{\omicron}\acute{\xi}\upsilon\tau\omicron\nu} |\overset{\cup}{\omicron}\nu\varsigma \overset{\cup}{\mu\epsilon\nu} | \overset{\cup}{\varphi}\overset{\cup}{\delta\alpha\varsigma} \parallel$   
 $\overset{\cup}{\omega} \overset{\cup}{\tau\lambda\alpha\mu\omicron\nu} |\overset{\cup}{\pi\alpha\tau\epsilon\rho} | \overset{\cup}{\omicron}\iota |\overset{\cup}{\alpha\nu} \overset{\cup}{\sigma\epsilon} \overset{\cup}{\mu\epsilon\nu}|\overset{\cup}{\epsilon\iota} \quad \overset{\cup}{\pi\upsilon\theta} |\overset{\cup}{\epsilon}\overset{\cup}{\sigma}\overset{\cup}{\theta\alpha\iota}$
7.  $\overset{>}{\theta\rho\eta\nu\eta\sigma}|\overset{\cup}{\epsilon\iota} \overset{\cup}{\chi\epsilon\rho\omicron} | \overset{\cup}{\pi\lambda\alpha\kappa\tau\omicron\iota} \delta \parallel$   
 $\overset{\cup}{\pi\alpha\iota\delta\omicron\varsigma} | \overset{\cup}{\delta\upsilon\sigma\phi\omicron\rho\rho\nu} | \overset{\cup}{\alpha\tau\alpha\nu}$

8.  $\bar{\quad} > \sim \cup \bar{\quad} \cup$   
 εν στερν|οισι πεσ|ουνται ||  
 αν ου |πω τις ε |θρεψεν
9.  $\bar{\quad} > \sim \cup \bar{\quad} \cup \bar{\quad} \cup \bar{\quad} \cup \bar{\quad} \cup \bar{\quad} \cup \bar{\quad} \cup$   
 δουποι | και πολι|ας αμ|υγμα | χαιτ|ας Λ ]  
 αιων | αιακιδ | αν ατ |ερθε | του |δε



V. Hyporcheme (serving as Second Stasimon),  
 vv. 693—718.

STROPHE.—Logaoedic, in measures of four or six feet, variously combined.

- I. 1.  $\cup \bar{\quad} \cup \cup \cup \cup \cup \bar{\quad} \cup \bar{\quad} \cup \bar{\quad} \cup \bar{\quad} \cup \bar{\quad} \cup \bar{\quad} \cup \bar{\quad} \cup$   
 ε : φριξ̄ ερωτι | περιχαρ̄ης δ̄ ανεπταμ|αν ι||ω ι|ω | παν | παν Λ ||  
 ε : λυσεν | αιων | αχος απ̄ | ομματ̄ |ων αρ̄ |ης ι||ω ι|ω | νυν | αυ Λ
2.  $\bar{\quad} > \sim \cup \bar{\quad} \cup \bar{\quad} \cup \bar{\quad} \cup \bar{\quad} \cup \bar{\quad} \cup \bar{\quad} \cup \bar{\quad} \cup$   
 ω παν | παν αλι|πλαγκτε | κυλλ||ανι |ας χιον |οκτυπ|ου Λ ||  
 νυν ω | ξευ παρα | λευκον | ευ ||αμερ|ον πελασ|αι φα |ος Λ
3.  $\cup \bar{\quad} \cup \bar{\quad} \cup \bar{\quad} \cup \bar{\quad} \cup \bar{\quad} \cup \bar{\quad} \cup \bar{\quad} \cup \bar{\quad} \cup \bar{\quad} \cup \bar{\quad} \cup \bar{\quad} \cup \bar{\quad} \cup \bar{\quad} \cup$   
 πετρ̄ : αι |ας απο | δειραδ̄|ος φαν|ηθ ω | θεων χορο|ποι αν|αξ̄ Λ ||  
 θε : αν | ωκυαλ |ων νε |ων οτ || αῑας | λαβιπον |ος παλ|ιν Λ
4.  $\cup \bar{\quad} > \sim \cup \bar{\quad} \cup \bar{\quad} \cup \bar{\quad} \cup \bar{\quad} \cup \bar{\quad} \cup \bar{\quad} \cup \bar{\quad} \cup \bar{\quad} \cup \bar{\quad} \cup \bar{\quad} \cup \bar{\quad} \cup \bar{\quad} \cup \bar{\quad} \cup$   
 οπ̄ : ως μοι | νυσια | κνωσι | ορχ|ηματ̄ | αυτοδα|η ξυν|ων ι|αιψ̄ |ης Λ  
 θε : ων δ̄ αυ | πανθυτα | θεσμι | εξ̄ ||ηνυσ̄ | ευνομι |ε σεβ̄ |ων μεγ̄ |ιστ̄ |ε Λ
5.  $\sim \cup \bar{\quad} \cup \bar{\quad} \cup \bar{\quad} \cup \bar{\quad} \cup \bar{\quad} \cup \bar{\quad} \cup \bar{\quad} \cup \bar{\quad} \cup \bar{\quad} \cup \bar{\quad} \cup \bar{\quad} \cup \bar{\quad} \cup \bar{\quad} \cup$   
 νυν γαρ̄ εμ|οι μελ̄|ει χορ|ευσαι ]  
 πανθ̄ ο μεγ̄|ας χρον̄|ος μαρ|βαινει





gaoedic. III. Dochmiac. IV. Logaoedic. V. Logaoedic.  
VI. Dochmiac. VII. Logaoedic.

- I. 1.  $\overset{\cup}{\tau}\overset{-}{\iota}\overset{-}{\varsigma} : \overset{\cup}{\alpha}\overset{-}{\nu} \overset{-}{\delta}\overset{-}{\eta}\overset{-}{\gamma}\overset{-}{\tau}\overset{-}{\alpha} \mid \overset{\cup}{\mu}\overset{-}{\omicron}\overset{-}{\iota}\overset{-}{\varsigma} \parallel \overset{\cup}{\alpha}\overset{-}{\nu} \overset{\cup}{\phi}\overset{-}{\iota}\overset{-}{\lambda}\overset{-}{\omicron}\overset{-}{\rho}\overset{-}{\omicron}\overset{-}{\nu}\overset{-}{\omega}\overset{-}{\nu} \mid \overset{\cup}{\Lambda} \parallel$   
 $\epsilon : \overset{\cup}{\mu}\overset{-}{\epsilon}\overset{-}{\lambda}\overset{-}{\lambda}\overset{-}{\epsilon}\overset{-}{\varsigma} \overset{-}{\tau}\overset{-}{\alpha}\overset{-}{\lambda}\overset{-}{\alpha}\overset{-}{\varsigma} \quad \epsilon \parallel \overset{\cup}{\mu}\overset{-}{\epsilon}\overset{-}{\lambda}\overset{-}{\lambda}\overset{-}{\epsilon}\overset{-}{\varsigma} \overset{-}{\chi}\overset{-}{\rho}\overset{-}{\omicron}\overset{-}{\nu} \mid \overset{\cup}{\varphi} \quad \overset{\cup}{\Lambda}$
2.  $\overset{\cup}{\alpha}\overset{-}{\lambda} : \overset{\cup}{\iota}\overset{-}{\alpha}\overset{-}{\delta}\overset{-}{\alpha}\overset{-}{\nu} \overset{-}{\epsilon}\overset{-}{\chi} \mid \overset{\cup}{\omega}\overset{-}{\nu} \overset{\cup}{\alpha}\overset{-}{\parallel}\overset{-}{\upsilon}\overset{-}{\rho}\overset{-}{\nu}\overset{-}{\omicron}\overset{-}{\upsilon}\overset{-}{\varsigma} \overset{-}{\alpha}\overset{-}{\gamma}\overset{-}{\rho}\overset{-}{\alpha}\overset{-}{\varsigma} \mid \overset{\cup}{\Lambda} \parallel$   
 $\overset{\cup}{\sigma}\overset{-}{\tau}\overset{-}{\epsilon}\overset{-}{\rho} : \overset{\cup}{\epsilon}\overset{-}{\omicron}\overset{-}{\phi}\overset{-}{\rho}\overset{-}{\omega}\overset{-}{\nu} \overset{-}{\alpha}\overset{-}{\rho} \mid \overset{\cup}{\epsilon}\overset{-}{\xi}\overset{-}{\alpha}\overset{-}{\nu} \parallel \overset{\cup}{\upsilon}\overset{-}{\sigma}\overset{-}{\varsigma}\overset{-}{\epsilon}\overset{-}{\omega} \overset{-}{\kappa}\overset{-}{\alpha}\overset{-}{\kappa} \overset{-}{\alpha}\overset{-}{\nu} \mid \overset{\cup}{\Lambda}$
- II. 1.  $\overset{\cup}{\eta} \overset{-}{\tau}\overset{-}{\iota}\overset{-}{\varsigma} \overset{\cup}{\omicron}\overset{-}{\lambda}\overset{-}{\upsilon}\overset{-}{\mu}\overset{-}{\rho}\overset{-}{\iota}\overset{-}{\alpha}\overset{-}{\delta}\overset{-}{\omega}\overset{-}{\nu} \mid \overset{\cup}{\theta}\overset{-}{\epsilon}\overset{-}{\alpha}\overset{-}{\nu} \mid \overset{\cup}{\eta} \overset{-}{\rho}\overset{-}{\upsilon}\overset{-}{\tau}\overset{-}{\omega}\overset{-}{\nu} \mid \overset{\cup}{\Lambda} \parallel$   
 $\overset{\cup}{\mu}\overset{-}{\omicron}\overset{-}{\iota}\overset{-}{\rho}\overset{-}{\alpha}\overset{-}{\nu} \overset{-}{\alpha} \mid \overset{\cup}{\pi}\overset{-}{\epsilon}\overset{-}{\iota}\overset{-}{\rho}\overset{-}{\epsilon}\overset{-}{\sigma}\overset{-}{\iota}\overset{-}{\omega}\overset{-}{\nu} \overset{-}{\rho}\overset{-}{\omicron}\overset{-}{\nu}\overset{-}{\omega}\overset{-}{\nu} \mid \overset{\cup}{\tau}\overset{-}{\omicron}\overset{-}{\iota}\overset{-}{\alpha} \mid \overset{\cup}{\mu}\overset{-}{\omicron}\overset{-}{\iota} \mid \overset{\cup}{\Lambda}$
2.  $\overset{\cup}{\beta}\overset{-}{\omicron}\overset{-}{\sigma}\overset{-}{\rho}\overset{-}{\iota}\overset{-}{\omega}\overset{-}{\nu} \overset{-}{\rho}\overset{-}{\omicron}\overset{-}{\tau}\overset{-}{\alpha}\overset{-}{\mu}\overset{-}{\omega}\overset{-}{\nu} \mid \overset{\cup}{\Lambda}$   
 $\overset{\cup}{\pi}\overset{-}{\alpha}\overset{-}{\nu}\overset{-}{\nu}\overset{-}{\chi}\overset{-}{\alpha} \mid \overset{\cup}{\kappa}\overset{-}{\alpha}\overset{-}{\iota} \overset{\cup}{\phi}\overset{-}{\alpha}\overset{-}{\epsilon}\overset{-}{\theta} \mid \overset{\cup}{\omicron}\overset{-}{\nu}\overset{-}{\tau} \mid \overset{\cup}{\Lambda}$
3.  $\overset{\cup}{\tau}\overset{-}{\omicron}\overset{-}{\nu} : \overset{\cup}{\omega}\overset{-}{\mu}\overset{-}{\omicron} \mid \overset{\cup}{\theta}\overset{-}{\upsilon}\overset{-}{\mu}\overset{-}{\omicron}\overset{-}{\nu} \mid \overset{\cup}{\epsilon}\overset{-}{\iota} \overset{\cup}{\rho}\overset{-}{\theta}\overset{-}{\beta}\overset{-}{\iota} \mid \overset{\cup}{\Lambda}$   
 $\overset{\cup}{\alpha}\overset{-}{\nu} : \overset{\cup}{\epsilon}\overset{-}{\sigma}\overset{-}{\tau}\overset{-}{\epsilon}\overset{-}{\rho} \mid \overset{\cup}{\alpha}\overset{-}{\zeta}\overset{-}{\epsilon}\overset{-}{\varsigma} \mid \overset{\cup}{\omega}\overset{-}{\mu}\overset{-}{\omicron} \mid \overset{\cup}{\phi}\overset{-}{\rho}\overset{-}{\omega}\overset{-}{\nu} \mid \overset{\cup}{\Lambda}$
4.  $\overset{\cup}{\pi}\overset{-}{\lambda}\overset{-}{\alpha}\overset{-}{\zeta}\overset{-}{\omicron}\overset{-}{\mu}\overset{-}{\epsilon}\overset{-}{\nu} \mid \overset{\cup}{\omicron}\overset{-}{\nu} \overset{\cup}{\lambda}\overset{-}{\epsilon}\overset{-}{\upsilon}\overset{-}{\sigma}\overset{-}{\sigma}\overset{-}{\omega}\overset{-}{\nu} \mid \overset{\cup}{\Lambda}$   
 $\overset{\cup}{\epsilon}\overset{-}{\chi}\overset{-}{\theta}\overset{-}{\omicron}\overset{-}{\delta}\overset{-}{\omicron}\overset{-}{\rho} \mid \overset{\cup}{\alpha}\overset{-}{\tau}\overset{-}{\rho}\overset{-}{\epsilon}\overset{-}{\iota}\overset{-}{\delta} \mid \overset{\cup}{\alpha}\overset{-}{\iota}\overset{-}{\varsigma} \mid \overset{\cup}{\Lambda}$
5.  $\overset{\cup}{\alpha}\overset{-}{\rho}\overset{-}{\upsilon}\overset{-}{\iota}\overset{-}{\omega}\overset{-}{\iota} \mid \overset{\cup}{\sigma}\overset{-}{\chi}\overset{-}{\epsilon}\overset{-}{\tau}\overset{-}{\lambda}\overset{-}{\iota}\overset{-}{\alpha} \mid \overset{\cup}{\gamma}\overset{-}{\alpha}\overset{-}{\rho} \mid \overset{\cup}{\Lambda}$   
 $\overset{\cup}{\omicron}\overset{-}{\upsilon}\overset{-}{\lambda}\overset{-}{\iota}\overset{-}{\varphi} \mid \overset{\cup}{\sigma}\overset{-}{\nu} \overset{\cup}{\pi}\overset{-}{\alpha}\overset{-}{\theta} \mid \overset{\cup}{\epsilon}\overset{-}{\iota} \mid \overset{\cup}{\Lambda} \parallel$
- III.  $\overset{\cup}{\epsilon}\overset{-}{\mu} : \overset{\cup}{\epsilon} \overset{-}{\gamma}\overset{-}{\epsilon} \overset{-}{\tau}\overset{-}{\omicron}\overset{-}{\nu} \overset{-}{\mu}\overset{-}{\alpha}\overset{-}{\kappa}\overset{-}{\rho}\overset{-}{\omega}\overset{-}{\nu} \overset{-}{\alpha}\overset{-}{\lambda}\overset{-}{\parallel}\overset{-}{\alpha}\overset{-}{\tau}\overset{-}{\alpha}\overset{-}{\nu} \overset{-}{\rho}\overset{-}{\omicron}\overset{-}{\nu}\overset{-}{\omega}\overset{-}{\nu} \mid \overset{\cup}{\Lambda}$   
 $\overset{\cup}{\mu}\overset{-}{\epsilon}\overset{-}{\gamma} : \overset{\cup}{\alpha}\overset{-}{\varsigma} \overset{-}{\alpha}\overset{-}{\rho} \overset{-}{\eta}\overset{-}{\nu} \quad \epsilon \mid \overset{\cup}{\kappa}\overset{-}{\epsilon}\overset{-}{\iota}\overset{-}{\nu}\overset{-}{\omicron}\overset{-}{\varsigma} \parallel \overset{\cup}{\alpha}\overset{-}{\rho}\overset{-}{\chi}\overset{-}{\omega}\overset{-}{\nu} \overset{-}{\chi}\overset{-}{\rho}\overset{-}{\omicron}\overset{-}{\nu}\overset{-}{\sigma} \mid \overset{\cup}{\Lambda}$
- IV. 1.  $\overset{\cup}{\omicron}\overset{-}{\upsilon}\overset{-}{\rho}\overset{-}{\iota} \mid \overset{\cup}{\varphi} \mid \overset{\cup}{\mu}\overset{-}{\eta} \overset{-}{\pi}\overset{-}{\epsilon}\overset{-}{\lambda}\overset{-}{\alpha}\overset{-}{\sigma}\overset{-}{\alpha}\overset{-}{\iota} \overset{-}{\delta}\overset{-}{\rho}\overset{-}{\omicron}\overset{-}{\mu}\overset{-}{\varphi} \mid \overset{\cup}{\Lambda}$   
 $\overset{\cup}{\pi}\overset{-}{\eta}\overset{-}{\mu}\overset{-}{\alpha}\overset{-}{\tau}\overset{-}{\omega}\overset{-}{\nu} \mid \overset{\cup}{\eta}\overset{-}{\mu}\overset{-}{\omicron}\overset{-}{\varsigma} \overset{-}{\alpha}\overset{-}{\rho} \mid \overset{\cup}{\iota}\overset{-}{\sigma}\overset{-}{\tau}\overset{-}{\omicron} \mid \overset{\cup}{\chi}\overset{-}{\epsilon}\overset{-}{\iota}\overset{-}{\rho} \mid \overset{\cup}{\Lambda}$
2.  $\overset{\cup}{\alpha}\overset{-}{\lambda}\overset{-}{\lambda} \overset{-}{\alpha}\overset{-}{\mu}\overset{-}{\epsilon}\overset{-}{\nu} \mid \overset{\cup}{\eta}\overset{-}{\rho}\overset{-}{\nu}\overset{-}{\omicron}\overset{-}{\nu} \mid \overset{\cup}{\alpha}\overset{-}{\nu}\overset{-}{\delta}\overset{-}{\rho}\overset{-}{\alpha} \parallel \overset{\cup}{\mu}\overset{-}{\eta} \overset{-}{\lambda}\overset{-}{\epsilon}\overset{-}{\upsilon}\overset{-}{\sigma}\overset{-}{\sigma}\overset{-}{\epsilon}\overset{-}{\iota}\overset{-}{\nu} \overset{-}{\omicron}\overset{-}{\rho}\overset{-}{\tau}\overset{-}{\omicron}\overset{-}{\nu} \mid \overset{\cup}{\Lambda}$   
 $\overset{\cup}{\omicron}\overset{-}{\nu}\overset{-}{\lambda}\overset{-}{\iota} \mid \overset{\cup}{\omicron}\overset{-}{\rho}\overset{-}{\lambda}\overset{-}{\iota}\overset{-}{\omega}\overset{-}{\nu} \quad \epsilon \mid \overset{\cup}{\kappa}\overset{-}{\epsilon}\overset{-}{\iota}\overset{-}{\nu} \quad \overset{\cup}{\alpha}\overset{-}{\gamma}\overset{-}{\omega}\overset{-}{\nu} \overset{-}{\pi}\overset{-}{\epsilon}\overset{-}{\rho}\overset{-}{\iota} \mid \overset{\cup}{\Lambda} \parallel$
- V. 1.  $\overset{\cup}{\omega}\overset{-}{\mu}\overset{-}{\omicron}\overset{-}{\iota} \overset{-}{\epsilon}\overset{-}{\mu}\overset{-}{\omega}\overset{-}{\nu} \mid \overset{\cup}{\nu}\overset{-}{\omicron}\overset{-}{\sigma}\overset{-}{\tau}\overset{-}{\omega}\overset{-}{\nu} \mid \overset{\cup}{\Lambda} \parallel$   
 $\overset{\cup}{\omega}\overset{-}{\mu}\overset{-}{\omicron}\overset{-}{\iota} \overset{-}{\alpha}\overset{-}{\nu} \mid \overset{\cup}{\alpha}\overset{-}{\lambda}\overset{-}{\gamma}\overset{-}{\iota}\overset{-}{\eta}\overset{-}{\tau} \mid \overset{\cup}{\omega}\overset{-}{\nu} \mid \overset{\cup}{\Lambda}$
2.  $\overset{\cup}{\omega} \mid \overset{\cup}{\mu}\overset{-}{\omicron}\overset{-}{\iota} \overset{-}{\kappa}\overset{-}{\alpha}\overset{-}{\tau}\overset{-}{\epsilon}\overset{-}{\rho}\overset{-}{\varphi}\overset{-}{\nu}\overset{-}{\epsilon}\overset{-}{\varsigma} \overset{-}{\alpha}\overset{-}{\nu} \mid \overset{\cup}{\alpha}\overset{-}{\xi} \mid \overset{\cup}{\Lambda} \parallel$   
 $\overset{\cup}{\delta}\overset{-}{\iota}\overset{-}{\sigma}\overset{-}{\sigma}\overset{-}{\omega}\overset{-}{\nu} \mid \overset{\cup}{\epsilon}\overset{-}{\theta}\overset{-}{\rho}\overset{-}{\iota}\overset{-}{\eta}\overset{-}{\sigma}\overset{-}{\alpha}\overset{-}{\varsigma} \overset{-}{\alpha}\overset{-}{\nu} \mid \overset{\cup}{\alpha}\overset{-}{\upsilon}\overset{-}{\delta} \mid \overset{\cup}{\Lambda}$

(a) 879—890  
=925—936.

(b) 900—903  
=946—949.

3.  $\begin{array}{cccccccc} - & \cup & - & \cup & - & \cup & - & \cup \\ \text{τωνδε} & | & \text{συνναυτ} & | & \text{αν ταλ} & | & \text{ας} & \wedge \\ \text{εργ} & \text{ατρειδαν} & & | & \text{τψδ} & \text{αχ} & | & \text{ει} & \wedge \end{array}$

4.  $\begin{array}{cccccccc} - & \cup & \cup & \cup & - & \cup & - & \cup \\ \omega & \text{ταλ} & | & \text{αι} & | & \text{φρων} & \text{γυν} & | & \text{αι} & \wedge \quad \text{]} \\ \text{αλλ} & \text{απ} & | & \text{ειργ} & | & \text{οι} & & \text{θε} & | & \text{οσ} & \wedge \end{array}$

VI.  $\begin{array}{cccccccccccccccc} > & \cup & \cup & \cup & > & - & > & \cup & \cup & \cup & - & > & - & \cup & - & \cup & - \\ \omega & ; & \text{μοι} & \text{εμας} & \text{ατ} & | & \text{ας} & \text{οι} & | & \text{οσ} & \text{αρ} & \text{αιμαχθ} & | & \text{ης} & \text{α} & | & \text{φρακτος} & \text{φιλ} & | & \text{ων} & \wedge \quad \text{]} \\ \eta & ; & \text{ρα} & \text{κελαινωπ} & | & \text{αν} & \text{θυμ} & | & \text{ον} & \text{εφυβριξ} & | & \text{ει} & \text{πολι} & | & \text{υτλας} & \text{αν} & | & \text{ηρ} & \wedge \end{array}$  (c) 908—914  
= 954—960.

VII. I.  $\begin{array}{cccccccc} \cup & - & \cup & - & \cup & - & \cup & - \\ \text{εγ} & ; & \omega & \delta & \text{ο} & | & \text{παντα} & | & \text{κωφος} & \text{ο} & | & \text{παντ} & \text{αϊδρ} & | & \text{ις} & \wedge \quad \text{]} \\ \text{γελ} & ; & \alpha & \text{δε} & | & \text{τοισδε} & | & \text{μαιομεν} & | & \text{οις} & \text{αχες} & | & \text{ιν} & & & \end{array}$

2.  $\begin{array}{cccccccc} \cup & - & \cup & - & \cup & \cup & \cup & \cup \\ \text{κατ} & ; & \text{ημελ} & | & \text{ησα} & | & \text{πε} & | & \text{πα} & \wedge \quad \text{]} \\ \text{πολ} & ; & \text{υν} & \text{γελ} & | & \text{ωτα} & | & \text{φευ} & | & \text{φευ} & \wedge \end{array}$

3.  $\begin{array}{cccccccc} - & \cup & \cup & \cup & - & \cup & \cup & \cup & - & \cup & \cup & - & \cup & \cup \\ \text{κειται} & \text{ο} & | & \text{δυστραπελ} & | & \text{ος} & \text{δυσ} & | & \text{ωνυμος} & | & \text{αιας} & \text{]} \\ \xi \nu \nu & \text{τε} & \text{διπλ} & | & \text{οι} & \text{βασιλ} & | & \text{ης} & \text{κλυ} & | & \text{οντες} & \text{ατρειδαι} & & \end{array}$

I.  $\begin{array}{c} \cdot \\ \{ \text{dochm.} \\ \text{dochm.} \\ \cdot \} \end{array}$  II.  $\begin{array}{c} \cdot \\ \cdot = \text{πρ.} \\ \{ \begin{array}{c} \cdot \\ 3 \\ \cdot \end{array} \\ \{ \begin{array}{c} \cdot \\ 4 \\ \cdot \end{array} \\ \cdot \} \end{array}$  III.  $\begin{array}{c} \cdot \\ \text{dochm.} \\ \text{dochm.} \\ \cdot \end{array}$

IV.  $\begin{array}{c} \cdot \\ \cdot = \text{πρ.} \\ \cdot \\ \{ \begin{array}{c} \cdot \\ 3 \\ \cdot \end{array} \\ \cdot \} \end{array}$  V.  $\begin{array}{c} \cdot \\ \cdot \\ \cdot \\ \cdot \\ \cdot \\ \cdot \\ \cdot \end{array}$  VI.  $\begin{array}{c} \cdot \\ \text{dochm.} \\ \text{dochm.} \\ \text{dochm.} \\ \cdot \end{array}$  VII.  $\begin{array}{c} \cdot \\ \cdot \\ \cdot \\ \cdot \\ \cdot \end{array}$

VII. Third Stasimon, vv. 1185—1222.

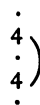
FIRST STROPHE.—Logaoedic. I. Two verses, each composed of two logaoedic tetrapodies (Glyconics), separated by a dipody. II. Two Glyconic verses.

- I. 1.  $\overset{\sim}{\text{τις}} \overset{\sim}{\text{αρα}} \overset{\sim}{\text{νεατος}} \mid \overset{\sim}{\text{ες}} \overset{\sim}{\text{ποτε}} \mid \overset{\sim}{\text{ληξ}} \overset{\sim}{\text{ει}} \overset{\sim}{\text{πολυ}} \overset{\sim}{\text{πλαγκτ}} \overset{\sim}{\text{ων}} \overset{\sim}{\text{ετε}} \overset{\sim}{\text{ων}} \overset{\sim}{\text{αριθμ}} \overset{\sim}{\text{ος}} \Lambda \parallel$   
 $\overset{\sim}{\text{οφελε}} \mid \overset{\sim}{\text{προτερον}} \mid \overset{\sim}{\text{αιθερα}} \mid \overset{\sim}{\text{δυν}} \overset{\sim}{\text{αι}} \overset{\sim}{\text{μεγαν}} \mid \overset{\sim}{\text{η}} \parallel \overset{\sim}{\text{τον}} \overset{\sim}{\text{πολυ}} \overset{\sim}{\text{κοινων}} \overset{\sim}{\text{αιδ}} \overset{\sim}{\text{αν}} \Lambda$
2.  $\overset{\sim}{\text{ταν}} \overset{\sim}{\text{α}} \overset{\sim}{\text{παυστον}} \mid \overset{\sim}{\text{αιεν}} \overset{\sim}{\text{εμ}} \overset{\sim}{\text{οι}} \overset{\sim}{\text{δορ}} \overset{\sim}{\text{υσσο}} \overset{\sim}{\text{ητ}} \parallel \overset{\sim}{\text{ων}} \overset{\sim}{\text{μοχθ}} \overset{\sim}{\text{ων}} \overset{\sim}{\text{ατ}} \overset{\sim}{\text{αν}} \overset{\sim}{\text{επαγ}} \overset{\sim}{\text{ων}} \Lambda \parallel$   
 $\overset{\sim}{\text{κεινος}} \mid \overset{\sim}{\text{ανηρ}} \mid \overset{\sim}{\text{ος}} \overset{\sim}{\text{στυγερ}} \overset{\sim}{\text{ων}} \mid \overset{\sim}{\text{ε}} \parallel \overset{\sim}{\text{θειξεν}} \mid \overset{\sim}{\text{οπλλ}} \overset{\sim}{\text{ων}} \mid \overset{\sim}{\text{ελλ}} \overset{\sim}{\text{ασι}} \mid \overset{\sim}{\text{κοινων}} \overset{\sim}{\text{αρ}} \overset{\sim}{\text{η}} \Lambda$
- II. 1.  $\overset{\sim}{\text{αν}} \overset{\sim}{\text{:ταν}} \overset{\sim}{\text{ευρ}} \overset{\sim}{\text{ωδεα}} \mid \overset{\sim}{\text{τρω}} \overset{\sim}{\text{ι}} \overset{\sim}{\text{αν}} \Lambda \parallel$   
 $\overset{\sim}{\text{ει}} \overset{\sim}{\text{ω}} \overset{\sim}{\text{πον}} \overset{\sim}{\text{οι}} \overset{\sim}{\text{προγον}} \overset{\sim}{\text{οι}} \overset{\sim}{\text{πον}} \overset{\sim}{\text{ων}} \Lambda$
2.  $\overset{\sim}{\text{δυστ}} \overset{\sim}{\text{:ανον}} \overset{\sim}{\text{ον}} \overset{\sim}{\text{ειδος}} \mid \overset{\sim}{\text{ελλαν}} \overset{\sim}{\text{ων}} \Lambda \parallel$   
 $\overset{\sim}{\text{κειω}} \overset{\sim}{\text{:ος}} \overset{\sim}{\text{γαρ}} \overset{\sim}{\text{επερσεν}} \mid \overset{\sim}{\text{ανθρωπ}} \overset{\sim}{\text{ους}} \Lambda$

I.



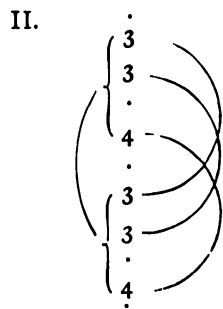
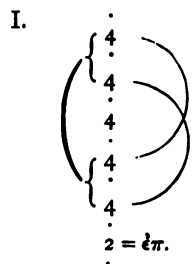
II.

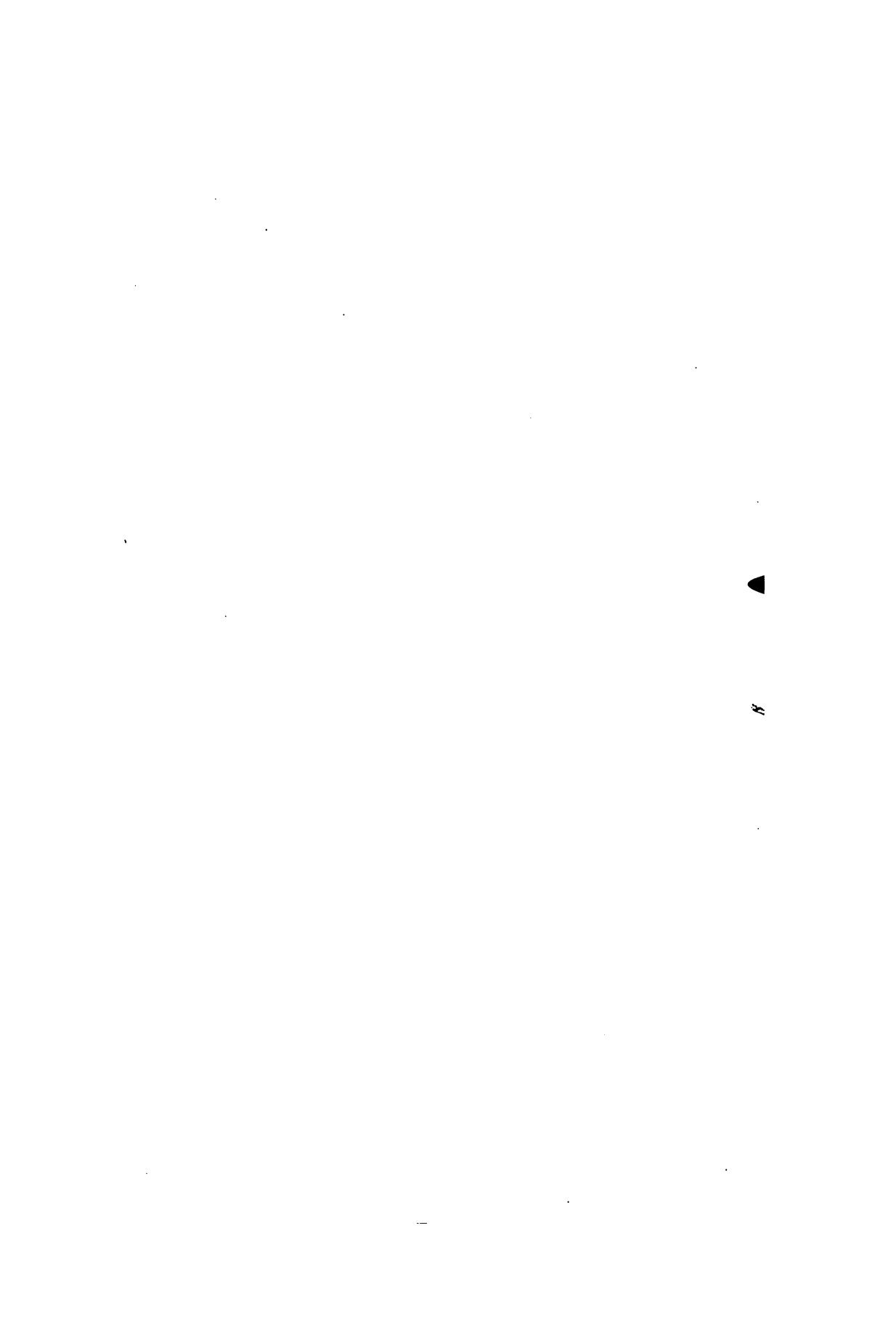


SECOND STROPHE.—Logaedic. I. Glyconics, with a dipody (the *versus Adonius*) as epode. II. Verses 1 and 3 are composed each of two tripodies (Pherecratics): vv. 2 and 4 are Glyconic.

- I. 1.  $\overset{\sim}{\text{ε}} \overset{\sim}{\text{:κεινος}} \mid \overset{\sim}{\text{ου}} \overset{\sim}{\text{τε}} \overset{\sim}{\text{στεφαν}} \overset{\sim}{\text{ων}} \Lambda \parallel$   
 $\overset{\sim}{\text{και}} \overset{\sim}{\text{πριν}} \overset{\sim}{\text{μεν}} \mid \overset{\sim}{\text{αιεν}} \overset{\sim}{\text{νυχι}} \mid \overset{\sim}{\text{ου}} \Lambda$
2.  $\overset{\sim}{\text{ουτε}} \overset{\sim}{\text{βαθ}} \overset{\sim}{\text{ει}} \mid \overset{\sim}{\text{αν}} \overset{\sim}{\text{κυλικ}} \overset{\sim}{\text{ων}} \Lambda \parallel$   
 $\overset{\sim}{\text{δειματος}} \mid \overset{\sim}{\text{ην}} \mid \overset{\sim}{\text{μοι}} \overset{\sim}{\text{προβολ}} \overset{\sim}{\text{α}} \Lambda$
3.  $\overset{\sim}{\text{νειμεν}} \overset{\sim}{\text{ε}} \overset{\sim}{\text{μοι}} \mid \overset{\sim}{\text{τερψιν}} \overset{\sim}{\text{ομ}} \overset{\sim}{\text{ιλειν}} \parallel$   
 $\overset{\sim}{\text{και}} \overset{\sim}{\text{βελε}} \overset{\sim}{\text{ων}} \mid \overset{\sim}{\text{θουριος}} \mid \overset{\sim}{\text{αιας}}$
4.  $\overset{\sim}{\text{ου}} \overset{\sim}{\text{:τε}} \overset{\sim}{\text{γλυκυν}} \mid \overset{\sim}{\text{αυλ}} \overset{\sim}{\text{ων}} \overset{\sim}{\text{οτοβ}} \overset{\sim}{\text{ον}} \Lambda \parallel$   
 $\overset{\sim}{\text{νυν}} \overset{\sim}{\text{δ}} \overset{\sim}{\text{:ουτος}} \mid \overset{\sim}{\text{αν}} \mid \overset{\sim}{\text{ειτ}} \overset{\sim}{\text{αι}} \overset{\sim}{\text{στυγερ}} \overset{\sim}{\text{φ}} \Lambda$
5.  $\overset{\sim}{\text{δυσμορος}} \mid \overset{\sim}{\text{ουτ}} \mid \overset{\sim}{\text{εννυχι}} \mid \overset{\sim}{\text{αν}} \Lambda \parallel$   
 $\overset{\sim}{\text{δαιμονι}} \mid \overset{\sim}{\text{τις}} \mid \overset{\sim}{\text{μοι}} \overset{\sim}{\text{τις}} \overset{\sim}{\text{ετ}} \mid \overset{\sim}{\text{ουν}} \Lambda$
6.  $\overset{\sim}{\text{τερψιν}} \overset{\sim}{\text{ι}} \overset{\sim}{\text{ανειν}} \parallel$   
 $\overset{\sim}{\text{τερψις}} \overset{\sim}{\text{επ}} \overset{\sim}{\text{ισται}}$

- II. 1.  $\overset{\cup}{\epsilon\rho} : \overset{\cup}{\omega\tau} | \overset{\cup}{\omega\nu} \delta \overset{\cup}{\epsilon\rho} | \overset{\cup}{\omega\tau} | \overset{\cup}{\omega\nu} \overset{\cup}{\alpha\pi\epsilon} | \overset{\cup}{\pi\alpha\upsilon\sigma\epsilon\nu} | \overset{\cup}{\omega\mu\omicron\iota}$   
 $\overset{\cup}{\gamma\epsilon\nu} : \overset{\cup}{\omicron\iota\mu\alpha\nu} | \overset{\cup}{\omega} | \overset{\cup}{\upsilon\lambda\iota\alpha\epsilon\nu} \overset{\cup}{\epsilon\pi\epsilon\sigma\tau\iota} | \overset{\cup}{\pi\omicron\nu\tau\omicron\upsilon}$
2.  $\overset{>}{\kappa\epsilon\iota\mu} : \overset{\cup}{\alpha\iota} \delta \overset{\cup}{\alpha\mu\epsilon\rho} | \overset{\cup}{\mu\iota\nu\omicron\varsigma} | \overset{\cup}{\omicron\upsilon\tau} | \overset{\cup}{\omega\varsigma} \wedge \parallel$   
 $\overset{\cup}{\pi\rho\omicron} : \overset{\cup}{\beta\lambda\eta\mu} \overset{\cup}{\alpha\lambda\iota} | \overset{\cup}{\kappa\lambda\upsilon\sigma\tau\omicron\nu} | \overset{\cup}{\alpha\kappa\rho} | \overset{\cup}{\alpha\nu} \wedge$
3.  $\overset{\cup}{\alpha} : \overset{\cup}{\epsilon\iota} \overset{\cup}{\pi\upsilon\kappa\iota\nu} | \overset{\cup}{\alpha\iota\varsigma} \overset{\cup}{\delta\rho\omicron\sigma} | \overset{\cup}{\omicron\iota\varsigma} \parallel \overset{\cup}{\tau\epsilon\gamma\gamma\omicron\mu\epsilon\nu} | \overset{\cup}{\omicron\varsigma} \overset{\cup}{\kappa\omicron\mu} | \overset{\cup}{\alpha\varsigma} \wedge \parallel$   
 $\overset{\cup}{\upsilon\pi} : \overset{\cup}{\omicron} \overset{\cup}{\pi\lambda\alpha\kappa\alpha} | \overset{\cup}{\sigma\omicron\upsilon\nu\iota} | \overset{\cup}{\omicron\upsilon} \parallel \overset{\cup}{\tau\alpha\varsigma} \overset{\cup}{\epsilon\rho} | \overset{\cup}{\alpha\varsigma} \overset{\cup}{\omicron\pi} | \overset{\cup}{\omega\varsigma} \wedge$
4.  $\overset{\cup}{\lambda\upsilon\gamma\rho} : \overset{\cup}{\alpha\varsigma} | \overset{\cup}{\mu\eta\eta\mu\alpha\tau\alpha} | \overset{\cup}{\tau\rho\omicron\iota} | \overset{\cup}{\alpha\varsigma} \wedge \parallel$   
 $\overset{\cup}{\pi\rho\omicron\sigma} : \overset{\cup}{\epsilon\iota\pi\omicron\iota\mu\epsilon\nu} \overset{\cup}{\alpha\theta} | \overset{\cup}{\alpha\nu} | \overset{\cup}{\alpha\varsigma} \wedge$







# Σ Ο Φ Ο Κ Λ Ε Ο Υ Σ

## Α Ι Α Σ

### ΥΠΟΘΕΣΙΣ.

Τὸ δράμα τῆς Τρωϊκῆς ἐστὶ πραγματείας, ὡσπερ οἱ ANTHNOPIΔAI καὶ ΑΙΧΜΑΛΩΤΙΔΕΣ καὶ ΕΛΕΝΗΣ ΑΡΠΑΓΗ καὶ ΜΕΜΝΩΝ. πεπτωκότες

This Argument is found in A (cod. Par. 2712, 13th cent.), and in a large number of the later MSS., but not in the Laurentian MS. (L).

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The first paragraph of this *ὑπόθεσις* (ending with *ἀναγράφεται*) is complete in itself, and is the work of a well-informed Alexandrian scholar. The second part (beginning at *ταῦτα μὲν οὖν*) is a more diffuse composition by a feebler hand, and in Greek of a worse quality,—as may be seen (e.g.) in the use of *ἐξέεισι* (twice) as = *ἐξέρχεται*, and of *ὑποκρινόμενος* with infin. as = *προσποιούμενος*.

1 ANTHNOPIΔAI] All the plays mentioned here were by Sophocles. The subject of his *Antenoridae* is indicated in Strabo XIII. p. 608. When Troy was taken, the Greeks spared the house of Antenor (one of the Trojan *γέροντες*), who had shown hospitality to Odysseus and Menelaüs, when they came as envoys (*Il.* 3. 207). He and his sons then joined the Paphlagonian *Ἐνεοί* (*Il.* 2. 852), who had fought on the Trojan side in the war, and went with them, by way of Thrace, to the country afterwards known as Venetia, on the N.W. of the Adriatic. Attius also wrote an *Antenoridae*, probably based on that of Sophocles.

2 ΑΙΧΜΑΛΩΤΙΔΕΣ] We may infer that these were Trojan women, and formed the Chorus; but nothing is known of the plot. A. Schöll and Bergk suppose that it concerned the restoration of Chryseis to her father. Welcker, on the other hand, thinks that the central incident was the death of Hector's son, Astyanax (told by Arctnus in the *Iliupersis*), and that Attius founded his *Astyanax* on this play (*Gr. Trag.* I. pp. 171 ff.).

ΕΛΕΝΗΣ ΑΡΠΑΓΗ] Not mentioned elsewhere. But Sophocles wrote a *Ἑλένης Ἀπαγωγὴς*, and this may be the play meant. The subject was probably an embassy of Greek chiefs to Troy (like that noticed in *Il.* 3. 205 ff.), to demand that Helen should be surrendered. Alexis, the poet of the Middle Comedy, wrote a *Ἑλένης Ἀρπαγῆς*, and this may have caused the error. Welcker, however, conjectures that *Ἑλένης Ἀρπαγῆς* was really the title of a play by Sophocles, on a subject furnished by the *Iliupersis*—viz., Menelaüs finding Helen in the house of the Trojan Deiphobus, and taking her away to the ships (*Gr. Trag.* I. 158 ff.).

ΜΕΜΝΩΝ] Not

γὰρ ἐν τῇ μάχῃ τοῦ Ἀχιλλέως ἐδόκουν Αἴας τε καὶ Ὀδυσσεὺς ἐπ' αὐτῷ  
 πλεόν τι ἀριστεύειν περὶ τὴν τοῦ σώματος κομιδὴν· καὶ κρινομένων περὶ  
 τῶν ὄπλων κρατεῖ Ὀδυσσεύς. ὅθεν καὶ ὁ Αἴας τῆς κρίσεως μὴ τυχῶν  
 παρακεκίνηται καὶ διέφθαρται τὴν γνώμην, ὥστε ἐφαπτόμενος τῶν ποιμνίων  
 5 δοκεῖν τοὺς Ἕλληνας διαχειρίσασθαι. καὶ τὰ μὲν ἀνέιλε τῶν τετραπόδων,  
 τὰ δὲ δήσας ἀπάγει ἐπὶ τὴν σκηνήν· ἐν οἷς ἐστὶ τις καὶ κριὸς ἔξοχος, ὃν  
 ᾤετο εἶναι Ὀδυσσεά, ὃν δήσας ἐμαστίγωσεν, ὅθεν καὶ τῇ ἐπιγραφῇ πρό-  
 κείται ΜΑΣΤΙΓΟΦΟΡΟΣ, ἢ πρὸς ἀντιδιαστολὴν τοῦ ΔΟΚΡΟΥ. Δικαί-  
 αρχος δὲ Αἴαντος ἑπιγράφει. ἐν δὲ ταῖς διδασκαλίαις  
 10 ψιλῶς ΑΙΑΣ ἀναγράφεται.

Ταῦτα μὲν οὖν πράττει ὁ Αἴας· καταλαμβάνει δὲ Ἀθηνᾶ Ὀδυσσεά ἐπὶ  
 τῆς σκηνῆς διοπτέοντα τί ποτε ἄρα πράττει ὁ Αἴας, καὶ δηλοῖ αὐτῷ τὰ  
 πραχθέντα, καὶ προκαλεῖται εἰς τὸ ἐμφανὲς τὸν Αἴαντα ἔτι ἐμμανῆ ὄντα καὶ  
 ἐπικομπάζοντα ὡς τῶν ἐχθρῶν ἀνηρημένων. καὶ ὁ μὲν εἰσέρχεται ὡς ἐπὶ τῷ  
 15 μαστιγοῦν τὸν Ὀδυσσεά· παραγίνεται δὲ χορὸς Σαλαμινίων ναυτῶν, εἰδῶς  
 μὲν τὸ γεγονός, ὅτι ποιμνία ἐσφάγησαν Ἑλληνικά, ἀγνοῶν δὲ τὸν δράσαντα.  
 ἔξεισι δὲ καὶ Τέκμησσα, τοῦ Αἴαντος αἰχμάλωτος παλλακίς, εἰδυῖα μὲν τὸν  
 σφαγέα τῶν ποιμνίων ὅτι Αἴας ἐστίν, ἀγνοοῦσα δὲ τίνος εἶεν τὰ ποιμνία.  
 ἑκάτερος οὖν παρ' ἑκατέρου μαθόντες τὸ ἀγνοούμενον, ὁ χορὸς μὲν παρὰ  
 20 Τεκμήσσης, ὅτι ὁ Αἴας ταῦτα ἔδρασε, Τέκμησσα δὲ παρὰ τοῦ χοροῦ, ὅτι

5 διαχειρίσασθαι T, and some other MSS.: διαχρήσασθαι vulg. 8 ΜΑΣ-  
 ΤΙΓΟΦΟΡΟΣ] ὁ μαστιγοφόρος Brunck's edition. 10 ἀναγράφεται] v.l. γέγραπται,  
 or ἐπιγράφεται.

mentioned elsewhere; but Heyne identifies it with the often-quoted *Althiopes*, and, as Memnon was king of that people, this seems very probable. The *Aethiopsis* of Arctfnus would have furnished the material. 3, 4 τῆς κρίσεως μὴ τυχῶν...διέ-  
 φθαρται τὴν γνώμην] In the play, the madness of Ajax is not the result of his dis-  
 appointment about the arms, but of Athena's intervention. 8 ΜΑΣΤΙΓΟ-  
 ΦΟΡΟΣ] At v. 91 Ajax enters carrying the lash (110) which he has used on his  
 captives (241). ΔΟΚΡΟΥ] The 'lesser' Ajax, son of Oileus king of the  
 Locrians. The subject of the *Alas* Δοκρός was probably taken from the *Iliupersis*.  
 The hero attempts to drag Cassandra, who carries the *ξέδανον* of Athena, from the  
 temple of that goddess. The Greeks threaten to stone him, when he flies to Athena's  
 altar. He is tried by a Greek tribunal, and acquitted (see Welcker, *Gr. Trag.*  
 1. 161 ff.). Δικαίαρχος] Of Messana, the pupil of Aristotle. He wrote  
 περὶ Διονυσιακῶν ἀγώνων, and (perhaps in the same work) ὑποθέσεις τῶν Εὐριπίδου καὶ  
 Σοφοκλέους μύθων. 9 ταῖς διδασκαλίαις] 'Dramatic performances,'—a list of  
 the tragedies and comedies produced at Athens in each year. Aristotle compiled a  
 work with this title, which is probably meant here. Similar lists were drawn up by  
 the poet Callimachus (260 B.C.), by Aristophanes of Byzantium (c. 200 B.C.), and  
 others. See Smith's *Dict. Ant.*, vol. II. p. 865.



Ἑλληνικά τὰ σφαγέντα ποίμνια, ἀπολοφύρονται, καὶ μάλιστα ὁ χορός. ὅθεν δὴ ὁ Αἴας προελθὼν ἔμφρων γενόμενος ἑαυτὸν ἀπολοφύρεται. καὶ τούτου ἡ Τέκμησσα δεῖται παύσασθαι τῆς ὀργῆς· ὁ δὲ ὑποκρινόμενος πεπαῦσθαι ἔξεισι καθαρσίων ἕνεκα καὶ ἑαυτὸν διαχρήται. εἰσὶ δὲ καὶ ἐπὶ τῷ τέλει τοῦ δράματος λόγοι τινὲς Τεύκρου πρὸς Μενέλαον, οὐκ ἔωντα 5 θάπτειν τὸ σῶμα. τὸ δὲ πέρασ, θάψας αὐτὸν Τεύκρος ἀπολοφύρεται. παρίστησι δὲ ὁ λόγος τῆς τραγωδίας ὅτι ἐξ ὀργῆς καὶ φιλονεικίας οἱ ἄνθρωποι ἤκοιεν ἐπὶ τὰ τοιαῦτα νοσήματα, ὥσπερ ὁ Αἴας προσδοκήσας ἐγκρατῆς εἶναι τῶν ὄπλων ἀποτυχῶν ἔγνω ἑαυτὸν ἀνελεῖν. αἱ δὲ τοιαῦται φιλονεικίαι οὐκ εἰσὶν ἐπωφελεῖς οὐδὲ τοῖς δοκοῦσι νενικηκέσαι. ὄρα γὰρ καὶ 10 παρ' Ὀμήρῳ τὰ περὶ τῆς ἥττης τοῦ Αἴαντος πάνυ διὰ βραχέων καὶ περιπαθῶς·

οἷη δ' Αἴαντος ψυχὴ Τελαμωνιάδαο  
νόσφιν ἀφειστήκει κεχολωμένη εἵνεκα τευχέων.

εἶτα αὐτοῦ ἄκουε τοῦ κεκρατηκότος·

15

ὡς δὴ μὴ ὄφελον νικᾶν τοιῶδ' ἐπ' ἀέθλιφ.

οὐκ ἔλυσιτέλησεν ἄρα αὐτῷ ἡ νίκη, τοιούτου ἀνδρὸς διὰ τὴν ἥτταν ἀποθανόντος.

Ἡ σκητὴ τοῦ δράματος ἐν τῷ ναυστάθμῳ πρὸς τῇ σκητῇ τοῦ Αἴαντος. δαιμονίως δὲ εἰσφέρει προλογίζουσαν τὴν Ἀθηναῖαν. ἀπίθανον γὰρ τὸν 20 Αἴαντα προϊόντα εἰπεῖν περὶ τῶν αὐτῷ πεπραγμένων, ὥσπερ ἐξελέγχοντα ἑαυτὸν· οὐδὲ μὴν ἕτερός τις ἠπίστατο τὰ τοιαῦτα, ἐν ἀπορρήτῳ καὶ νυκτὸς τοῦ Αἴαντος δράσαντος. θεοῦ οὖν ἦν τὸ τοιοῦτον διασαφῆσαι, καὶ Ἀθηναῖς προκηδομένης τοῦ Ὀδυσσεύς, διό φησι·

καὶ πάλαι φύλαξ ἔβην  
τῇ σῇ πρόθυμος εἰς ὄδον κυνηγία.

25

5 πρὸς Μενέλαον, οὐκ ἔωντα] πρὸς μενέλεων καὶ πρὸς ἀγαμέμνονα οὐκ ἔωντας T,—a correction by Triclinius of the grammarian's oversight. 7 φιλονεικίας] λύπης ἀκρας T, and a few others. 7, 8 οἱ ἄνθρωποι ἤκοιεν] ἐμπίπτουσιν οἱ ἄνθρωποι Ienensis (cod. B. 7).—In T the whole sentence down to ἑαυτὸν ἀνελεῖν has been thus rewritten by Triclinius:—οἱ ἄνθρωποι εἰς μανίαν περιτρέπονται, ὃ δὴ καὶ Αἴας πέπονθε τῶν Ἀχιλλείων ὄπλων ἀποτυχῶν. 10 φιλονεικίαι Mosq. a (cod. 357): νίκαι vulg. 14 τευχέων] νίκης the MSS. in Od. 11. 544. 20—26 δαιμονίως δὲ...εἰς ὄδον κυνηγία] In place of this passage, A has simply, προλογίζει δὲ ἡ ἀθηναῖα. 24 προκηδομένης Ienensis: προσκηδομένης vulg.

5 πρὸς Μενέλαον] The writer ignores the scene with Agamemnon: see critical note above. 6 ἀπολοφύρεται] Teucer's lament (992—1039) precedes the controversy as to burial, and there is nothing that can be called a lament at the end of the play. But this is evidently a mere oversight,—not a trace of a text different from ours. 8 ἤκοιεν] The simple optative is here impossible. Either ἄν must be added, or a pres. (or aor.) indic. must be restored: see crit. n. above. 11 παρ'

Ὀμήρῳ] Od. 11. 543 f., 548.

Περὶ δὲ τοῦ θανάτου τοῦ Αἴαντος διάφορος ἱστορήκασιν. οἱ μὲν γὰρ φασιν ὅτι ὑπὸ Πάριδος τρωθεὶς ἤλθεν εἰς τὰς ναῦς αἰμορροῶν, οἱ δὲ ὅτι χρῆσμός ἐδόθη Τρωσὶ πηλὸν κατ' αὐτοῦ βαλεῖν· σιδήρῳ γὰρ οὐκ ἦν τρωτός· καὶ οὕτω τελευτᾷ. οἱ δὲ ὅτι αὐτόχειρ αὐτοῦ γέγονεν, ὧν ἔστι καὶ Σοφοκλῆς. 5 περὶ δὲ τῆς πλευρᾶς, ὅτι μόνην αὐτὴν τρωτὴν εἶχεν, ἱστορεῖ καὶ Πίνδαρος, ὅτι τὸ μὲν σῶμα, ὅπερ ἐκάλυπεν ἡ λεοντῆ, ἄτρωτον ἦν, τὸ δὲ μὴ καλυφθὲν τρωτὸν ἔμεινε.

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2 ὑπὸ Πάριδος τρωθεὶς] The legend that Ajax died by the arrow of Paris can be traced only in late sources (Anticleides, an Alexandrian grammarian of the 3rd cent. B.C., *ap. Tzetzes on Lycophron* 464 : Dares Phrygius, *Hist. de excidio Troiae* c. 35). 3 πηλὸν κατ' αὐτοῦ βαλεῖν] This story, of which the source was perhaps a satyr-play or a comedy, was used by Sophron (c. 450 B.C.) in one of his mimes (frag. 44). 5 τῆς πλευρᾶς] Aeschylus, in his *Θρηῖσαι*, had represented Ajax as vulnerable only in the side (τὰ πλευρά, schol. Lycophr. 455 : Aesch. frag. 83, Nauck, 2nd ed. : cp. schol. *Ai.* 833). The author of this Argument has inferred from v. 834, *πλευρὰν διαρρήξαντα*, that Sophocles followed the same tradition. *ἱστορεῖ καὶ Πίνδαρος*] In *Isthm.* 5. 45 ff. Heracles merely prays that the lion-skin which he is wearing may be a symbol of the strength which shall be given to Eriboea's son (*ἄρρηκτον φύαν, ἄσπερ τόδε δέρμα, κ.τ.λ.*). The author of the Argument may have had only a vague recollection of that passage; or he may refer to some lost work of Pindar. As to this post-Homeric legend, see Introduction, § 4.

## ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΑΘΗΝΑ.

ΟΔΥΣΣΕΥΣ.

ΑΙΑΣ.

ΧΟΡΟΣ ΣΑΛΑΜΙΝΙΩΝ ΝΑΥΤΩΝ.

ΤΕΚΜΗΣΣΑ.

ΑΓΓΕΛΟΣ.

ΤΕΥΚΡΟΣ.

ΜΕΝΕΛΑΟΣ.

ΑΓΑΜΕΜΝΩΝ.

According to the *Iliad* (2. 557), 'Ajax brought twelve ships from Salamis'. Fifteen of his followers,—at once sailors (*ναυβάραι*, v. 348) and warriors (*ἀσπιστήρες*, v. 565),—form the Chorus. The mute persons are, the child Eurysaces and his Paedagogus (542); the two heralds who accompany Menelaüs (1047, cp. 1115); two body-guards, *δορυφόροι*, not noticed in the text, but who may be supposed to attend Agamemnon (1226); and the attendants of Teucer (see notes on 1002 and 1402 f.).

The following cast of the parts is generally assumed:—

1. *Protagonist*. Ajax, Teucer.
2. *Deuteragonist*. Odysseus, Tecmessa.
3. *Tritagonist*. Athena, Messenger, Menelaüs, Agamemnon.

(Or Menelaüs might be played by the *Deuteragonist*.) Wecklein prefers to suppose that the *Deuteragonist* undertook Athena, Tecmessa, and Agamemnon; the *Tritagonist*, Odysseus, Messenger, Menelaüs.

On any of these views, it follows that the part of Tecmessa, from the moment when she re-enters at v. 1168 down to the end of the play,

must have been taken by a mute person; since, in the last scene, she is on the stage at the same time with Agamemnon and Odysseus. She has nothing to speak after v. 973. Similarly in the *Oedipus Coloneus* Ismene was played by the Deuteragonist as far as v. 509, and by a supernumerary from 1096 to 1555, or perhaps to the end.

## STRUCTURE OF THE PLAY.

1. πρόλογος, verses 1—133.
2. παράδος, 134—200.

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3. ἐπεισόδιον πρῶτον, 201—595 (including two κομμοί, 201—262, and 348—429).
4. στάσιμον πρῶτον, 596—645.

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5. ἐπεισόδιον δεύτερον, 646—692.
6. στάσιμον δεύτερον (in the form of a ὑπόρχημα), 693—718.

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7. ἐπεισόδιον τρίτον, 719—865.
8. ἐπιπάρδος (866—878), followed by a κομμός (879—973).

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9. ἐπεισόδιον τέταρτον, 974—1184.
10. στάσιμον τρίτον, 1185—1222.

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11. ἔξοδος, 1223—1420.

Another view recognises only three ἐπεισόδια,—the third consisting of the whole passage from v. 719 to v. 1184. But the re-entrance (*Epirarodos*) of the Chorus at v. 866, followed by the long antistrophic kommos, forms a lyric interval even more marked than that which is made by an ordinary stasimon. Aristotle's definition of an ἐπεισόδιον, as the portion of a tragedy which stands *μεταξὺ ὄλων χορικῶν μελῶν* (*Poet.* 12), seems to require that we should regard the third episode as ending at v. 865, and a fourth as beginning at v. 974.

## ΑΘΗΝΑ.

ἌΕΙ μὲν, ὦ παῖ Λαρτίου, δέδορκά σε  
 πείραν τιν' ἐχθρῶν ἀρπάσαι θηρώμενον·  
 καὶ νῦν ἐπὶ σκηναῖς σε ναυτικαῖς ὄρω  
 Αἴαντος, ἔνθα τάξιν ἐσχάτην ἔχει,  
 πάλαι κνηγετοῦντα καὶ μετρούμενον  
 ἵχνη τὰ κείνου νεοχάραχθ', ὅπως ἴδης  
 εἶτ' ἔνδον εἶτ' οὐκ ἔνδον. εὖ δέ σ' ἐκφέρει

5

L=cod. Laur. 32. 9 (first half of eleventh century). r=one or more of the later MSS. This symbol is used where a more particular statement is unnecessary. 'MSS.,' after a reading, means that it is in all the MSS. known to the editor.

Scene:—*Before the tent of Ajax, at the eastern end of the Greek camp, near Cape Rhoeteum on the northern coast of the Troad.* ODYSSEUS is closely examining footprints on the sandy ground. ATHENA is seen in the air (on the *θεολογείον*).

According to the rule of the Greek theatre, the side of the scene on the spectator's right represents the home-region,—in this case, that of the Greek camp. To the spectator's left is the region of the open country, stretching east and south from the camp, over the plain of Troy, towards those 'Mysian highlands' from which Teucer returns (v. 720). Aristotle speaks of *σκηνογραφία* as an invention distinctive of Sophocles (*Poet.* 4: see Smith's *Dict. of Ant.*, new ed., vol. 11. p. 816). And the words in v. 4, *ἔνθα τάξιν ἐσχάτην ἔχει*, rather suggest that the Greek camp was somehow indicated here,—perhaps with a glimpse of the Hellespont, and of Cape Rhoeteum. It is not known whether the theatre of the fifth century B.C. had *περιακτοί*,—those triangular prisms on pivots, with scenery painted on each of their three faces, which served as movable side-scenes. A *periakto* on the spectator's right could have been used to show the camp. Or, if this resource was not then available, the purpose may have been effected by painted hangings on the back-wall, which, in the fifth century B.C., was probably a temporary structure of wood. With regard to the change of scene after v. 814, see note on 815.

1—188 Prologue. Athena confirms the surmise of Odysseus as to the guilt of Ajax; shows her favourite his afflicted foe; and points the moral.

1 *δέδωκεν* μὲν, followed in 3 by *καὶ νῦν*: cp. *Tr.* 689—691 *ἔχρσα μὲν...κῆθηκα* (n.): Lucian *Dialog. marin.* 8 *πάλαι μὲν τὸ τῆς Ἰουῦ παιδίου ἐπὶ τὸν Ἰσθμὸν ἐκομίσαστε...*, *καὶ νῦν σὺ τὸν κιθαρωδὸν...ἀναλαβὼν ἐξενήξω*. The passage in Aesch. *Ag.* 587—598 (*ἀνωλόλυξα μὲν πάλαι...καὶ νῦν τὰ μάσσω μὲν τί δέ σ' ἐμοὶ λέγειν;*) is scarcely a true parallel,—the interval being so long. Plato has *δέδωκεν* followed by *ἀτὰρ καὶ νῦν* (*Prot.* 335 D), *ἀτὰρ οὖν καὶ τότε* (*Rep.* 367 E). Similarly *Il.* 1. 107 ff. *αἰεὶ τοι...καὶ νῦν*.

*Λαρτίου*, as in 380: but *Λαερτίου* in 101, and *Λαέρτου* in 1393. *Λαέρτης* is the only Homeric form (*Pf.* 87 n.), but Eur., like Soph., uses all three. In Latin, *Laertius* or *Lartius* is usu. the adj. (Plaut. *Bacch.* 4. 9. 22 *Ulixes Lartius*), but, acc. to Priscian (7. 5, p. 303), could be also the name. The writing *Δάρτιου* appears in all the editions from the Aldine to Brunck's; the coronis was first omitted by Schaefer (ed. 1810), on the ground that crasis is not marked within a word.

2 *πείραν τιν' ἐχθρῶν ἀρπάσαι*, to *snatch* (by vigilant and subtle craft) some means of attacking foes,—some moment when foes can be taken at a disadvantage. For the objective gen. *ἐχθρῶν*, cp. Diod. Sic. 14. 80 *καιρὸν εἴθετον εἰς τὴν τῶν πολεμίων ἐπιθεσιν*: for *ἀρπάσαι*, Plut. *Philop.* 15 *ἀρπάσας τὸν καιρὸν*: Xen. *An.* 4. 6. 11 *τοῦ ἐρήμου δρους...κλέψαι τι...καὶ ἀρπάσαι φθάσαντας*. Like the verb (*πειρῶν τῆς πόλεως*, Her. 6. 82), *πείρα* often denotes an enterprise against an enemy (Thuc. 3. 20, etc.).—Not, 'to forestall (or baffle) some attempt by a foe.' *θηρώ-*

## ATHENA.

Ever have I seen thee, son of Lartius, seeking to snatch some occasion against thy foes; and now at the tent of Ajax by the ships, where he hath his station at the camp's utmost verge, I see thee long while pausing on his trail and scanning his fresh tracks, to find whether he is within or abroad. Well doth it lead thee to thy goal,

1 Λαρτίου] λ'αρτίου L, the coronis from a later hand. 2 K. Lugebil conj. θήραν...πειρώμενον. 3 σκηναίσε, with a slight erasure at the last σ (from σκηναίσι?). 4—6 Nauck suggests one verse in place of these three, viz., *Αλατ' ιχνοσκοπούντα, τεκμαρούμενον.* 5 κείνου] 'κείνου L.—νεοχάραχθ' νεοχάραχθ' L (θ'

μενον with inf.: cp. Eur. *Helena*. 63 θηρῆ γαμῆν με: ib. 545 δε με θηρᾶται λαβεῖν.

Athena's words are illustrated by the action of Odysseus against Palamedes (Xen. *Mem.* 4. 2. 33),—by his capture of Helenus (*Ph.* 606),—his designs on Philoctetes,—his theft of the Palladium (Ov. *Met.* 13. 99),—and his nocturnal expedition with Diomedes (*Il.* 10).

3 σκηναίσι. ναντικαίσι. Each chief has his quarters at the place on the shore of the bay where his own ships are drawn up. The plural here is probably poetical, denoting the tent of Ajax only, and not also those of his followers. We have the sing. of σκηνή at 218 and 796, the plur. at 754 and 985; and in 754 ὑπὸ σκηναίσι is precisely equivalent to σκηνήσι παυλον in 796. So, too, the plur. of κλισία in 192, and the sing. in 1407.

The Homeric κλισία was a wooden hut (*Il.* 24. 448 ff.). By σκηνή, an Athenian in the poet's day would usually understand a tent of skins, such as was commonly used by soldiers (Xen. *An.* 1. 5. 10).

4 τῶν ἰσχυάτην. While Odysseus was stationed at the middle point of the Greek camp, the posts of danger and honour at the eastern and western ends respectively were held by Achilles and Ajax,—τοὶ δ' ἰσχυάτα νῆας ἔστας | ἔρυσαν, ἠγορέη πύσνοι καὶ κάρτει χυρῶν (*Il.* 11. 8 f.).

5 κυνηγεοῦντα: his keen scrutiny suggests a hunter; as his sagacity suggests a hound (8). We can speak of a dog 'hunting,' but a Greek would hardly have said κύν κυνηγετεῖ. The transition from one image to the other is natural and easy.

μετρούμενον, with the eyes. In Attic the midd. is rare, except as='to have

measured out to one,' [Dem.] or. 34 § 37: but it is frequent in later poetry, as Apoll. Rh. 1. 724, Mosch. 2. 157. Nauck holds that μετρούμενον could denote only literal measurement (as with a foot-rule). But its figurative sense—as denoting a mental process of examination and comparison—is exactly illustrated by the use of συμμετρεῖσθαι in the sense of 'to compute' (Her. 4. 158, etc.). Cp. also Lat. *metiri* (oculis, auribus, etc.).

6 νεοχάρακτα, newly imprinted on the sandy soil. The tent was close to the sea (ἔφαλος, 192). Ajax had gone out in the past night, and come back at dawn. All the footprints are fresh; but Odysseus has to make out whether the *more* recent lead to or from the tent.

7 εἴτ' ἔνδον εἴτ' οὐκ ἔνδον. Either οὐ or μή can be used in an indirect question introduced by εἰ: Plat. *Gorg.* 462 D ἐρωτᾷς εἰ οὐ καλῆ μοι δοκεῖ εἶναι: *Theaet.* 163 D βουλόμενος ἐρεῖσθαι εἰ..μή οἶδεν. The same rule holds when the indirect question is alternative ('whether...or not'), and the second part of it is introduced by εἴτε (as here), or by ἤ. Plat. *Crat.* 425 B εἴτε κατὰ τρόπον κείται εἴτε μή, οὕτω θεᾶσθαι: *Rep.* 451 D σκοπῶμεν εἰ ἡμῖν πρόκεινται ἢ οὐ. When a writer uses μή in one such question, and then οὐ in another, the motive of the change may be his wish to mark (by οὐ) a negative *fact* (or what he conceives as such): Antiphon or. 5 § 14 οὐ δεῖ ὑμᾶς ἐκ τῶν τοῦ κατηγοροῦ λόγων τοὺς νόμους καταμανθάνειν, εἰ καλῶς ὑμῖν κείνται ἢ μή, ἀλλ' ἐκ τῶν νόμων τοῦ τοῦ κατηγοροῦ λόγου, εἰ ὀρθῶς καὶ νομίμως ὑμᾶς διδάσκει τὸ πρᾶγμα ἢ οὐ.

ἐκφέρει: schol. εἰς τέλος ἐξάγει: 'brings out,' as from a labyrinth, to the desired goal. Cp. *O. C.* 98 ἐξήγαγ' εἰς τὸ δ' ἄλσος, (your guidance) 'hath led me

κυνὸς Λακαίνης ὡς τις εὐρινὸς βάσις.  
 ἔνδον γὰρ ἀνήρ ἄρτι τυγχάνει, κάρα  
 στάζων ἰδρῶτι καὶ χέρας ξιφοκτόνους.  
 καὶ σ' οὐδὲν εἴσω τῆσδε παπταίνειν πύλης  
 ἔτ' ἔργον ἐστίν, ἐννέπειν δ' ὄτου χάριν  
 σπουδῆν ἔθου τήνδ', ὡς παρ' εἰδυίας μάθης.

10

## ΟΔΤΣΣΕΤΣ.

ὦ φθέγμ' Ἀθάνας, φιλάτης ἐμοὶ θεῶν,  
 ὡς εὐμαθὲς σου, κἂν ἄποπτος ᾗς ὄμως,

15

from τ'). 9 ἀνήρ] ἀνήρ Ald., with all or most mss. In L the breathing on a is a mere dot, but was doubtless meant for'. 14 Ἀθάνας] Ἀθήνας Libanius i. p.

home to this grove.' Plat. *Phaedo* p. 66 B κινδυνεύει τοι ὡσπερ ἀτραπὸς τις ἐκφέρειν ἡμᾶς.

8 κυνὸς Λακαίνης. According to Aristotle, the Laconian dogs were cross-bred with foxes (ἐξ ἀλώπεκος καὶ κυνὸς οἱ Λακωνικοί, *Hist. Anim.* 8. 28, p. 607 a 3). He describes them as a small breed, with long nostrils and keen scent (ὄσων οἱ μυκτῆρες μακροί, ὅσων τῶν Λακωνικῶν κυνιδίων, ὀσφραντικά: *Gener. Anim.* 5. 2, p. 781 b 9). They were the best hunting dogs, as Pindar testifies, fr. 106: ἀπὸ Ταυγέτοιο μὲν Λακωνῶν | ἐπὶ θηροῖ κίνα τρέφειν [v. l. τρέχειν] πυκινώτατον ἔρπετον. The Molossian dog is often associated with the Laconian (Hor. *Epid.* 6. 5 *Molossus aut fulvus Laco*: Verg. *G.* 3. 405 *Velocis Spartae catulos acrenique Molossium*); but Aristotle tells us that the Molossian breed had no special merit for sporting purposes; its best product was the large sheep-dog. The chief points common to the Laconian and Molossian breeds were courage and pertinacity (δύδρια and φιλοπονία, Arist. *Hist. An.* 9. 1, p. 608 a 31).

The use of the feminine gender by Sophocles here may be illustrated by Aristotle's remark, — αἱ Λακωναὶ κύνες αἱ θήλειαι εὐφρέστεραι τῶν ἀρρένων εἰσίν, — i. e., 'of a finer intelligence' (*ib.* p. 608 a 27). — Cp. Shakesp. *Midsummer-Night's Dream* 4. 1. 124, where Theseus says, *My hounds are bred out of the Spartan kind | ... A cry more tunable | Was never holla'd to, nor cheer'd with horn, | In Crete, in Sparta, nor in Thessaly.*

εὐρινὸς is nom., not gen. (from εὐρις).

It is true that εὐρις occurs in Aesch. *Ag.* 1093, and ἀρριες in Xen. *Cym.* 3. 2; while εὐρινος (from βίσι) occurs only in late Greek, as Babrius 43. 8 σκύλαξιν εὐρινούς: Aelian *N. A.* 2. 15 δίκην εὐρίνου κυνός, etc. (In Apoll. Rh. 3. 1299 εὐρινοὶ is not from βίσι, but from βινός, — 'of good leather.'). But the form is correct in itself; such alternatives were frequent (cp. σύζυγος by the side of σύζυξ, etc.); and three points here recommend the nominative. (1) The order of the words ὡς τις εὐρινος βάσις. (2) The idiom, consonant with tragic style, by which the epithet of the hound is transferred to βάσις: cp. Eur. *H. F.* 450 γράλας ὄσων . . πηγᾶς: Phoen. 1351 λευκοπήχεις κτύπους χερσῶν. (3) The fact that βάσις, with no epithet, would be somewhat weak. Libanius (c. 350 A.D.) took εὐρινος as nom., vol. 4. p. 1065 εὐρίνω βάσει τὸ λαμβάνον ἀνιχνεύοντες. The genitive was understood by the schol. on v. 7, and by Manuel Palaeologus or. 6. 331 (λάκωναι κύνες' εὐρινος ταύτας εἶπε Σοφοκλῆς).

9 τυγχάνει: sc. ὄν: cp. *El.* 46 n.

10 στάζων ἰδρῶτι. Some think that ἰδρῶτι refers to κάρα only, and that στάζων χέρας ξιφοκτόνους is equivalent to στάζων αἵματι χέρας: cp. *El.* 1422 φοῖνα δὲ χεῖρ | στάζει θυηλῆς Ἄρεος: Aesch. *Eum.* 41 αἵματι | στάζοντα χεῖρας. Certainly ξιφοκτόνους suggests the blood upon his hands. But the integral phrase, στάζων ἰδρῶτι, must surely go with χέρας no less than with κάρα. The hands are bathed in sweat and in blood.

11 παπταίνειν, from meaning 'to glance timidly' around, passes into the



thy course keen-scenting as a Laconian hound's. For the man is even now gone within, sweat streaming from his face and from hands that have slain with the sword. And there is no further need for thee to peer within these doors; but say what is thine aim in this eager quest, that thou mayest learn from her who can give thee light.

## ODYSSEUS.

Voice of Athena, dearest to me of the Immortals, how clearly, though thou be unseen,

460. 17, where the accent (instead of Ἀθηνᾶς) shows the error, as Dind. remarks. 18 κᾶν] Blaydes writes κῆν, as usual.

sense of looking about anxiously for someone or something (*Il.* 17. 115 *παπταίνων Αἴαντα*), and so comes to denote restless search, as in Pind. *O.* 1. 114 *μηκέτι πάπταινε πρόσιον*, *P.* 3. 22 *παπταίνει τὰ πρόσω*. Here, the notion of moving forward in a wary quest is assisted by εἶσω.

12 ἔργον, *opus est*: 852: *El.* 1372 n. — ἐννέπαιν δ': here δὲ = ἀλλά: *Ant.* 85 n.: *Ph.* 94. — ἔπου χάριν. Athena already knows his motive (36); but this touch of divine irony is dramatically useful by giving the cue for his statement.

13 σπουδῆν ἴθου τῆνδ' = ἐσπούδασας περὶ τούτου. This periphrasis, more elegant than that with ποιεῖσθαι, is much used by the poet; thus τίθεσθαι πρόνοιαν (536), ἐπιστροφῆν (*O.* 7. 134), τάφον (*ib.* 1447), φόνον (*O.* C. 542), μήκος λόγων (*ib.* 1139), λησμοσύναν (*Ant.* 151), συγγνωμοσύνην (*Tr.* 1265).

14 ὦ φθέγμ' Ἀθάνας: cp. *El.* 1225 ὦ φθέγμ', ἀφίκου; (n.). — φιλιότης ἐμοὶ θεῶν: as he says in *Ph.* 134, Νίκη τ' Ἀθῆνα Ἰολιάς, ἣ σφίξει μ' ἀέλ. In *Od.* 10. 47 she says to him, αὐτὰρ ἐγὼ θεὸς εἰμι, διαμπερές ἦ σε φυλάσσω | ἐν πάντεσσι πόνοις.

15 κᾶν ἀποπτος ἦς δμῶς. The general sense of ἀποπτος here is, 'far from my sight'; the question is whether this means, (1) 'seen only at a distance,' 'dimly seen'; or (2) 'unseen.' I formerly preferred the first view, for which we may compare *Ph.* 467, πλοῦν μὴ 'ξ ἀπόπτου μάλλον ἢ γυῦθεν σκοπεῖν, 'to watch the weather near our ship, rather than from afar.' But I now feel two difficulties which it involves. (1) The emphasis on voice and thought—φθέγμα, φώνημα, ξυναρπάξω φρενί—is so strong as

to imply that he does not see her, even at a distance. (2) There can be no doubt that she was visible to the audience. She was probably on the θεολογείον,—a sort of platform, which projected from the wings, at the back of the proscenium, and close to its upper edge. If, then, Odysseus spoke of her as 'seen only afar,'—a dim vision in the clouds,—the effect would be scarcely happy for the spectators, whose eyes could measure the actual distance between goddess and hero. On the other hand, there would seem nothing strange in her remaining invisible to him. In the *Hippolytus*, Aphrodite speaks the prologue, and was certainly visible to the spectators; but not to Hippolytus, who says, κλύων μὲν αὐδῆν, ὄμμα δ' οὐχ ὄρων τὸ σῶν.

When Ajax comes forth, he, indeed, appears to see her (*v.* 91, ὦ χαῖρ' Ἀθῆνα, κ.τ.λ.); while to Tecmessa she is invisible (301). But this, again, would not be inconsistent with Greek belief. In *Il.* 22. 277 Athena restores the spear to Achilles, yet is unseen by Hector. In *Il.* 1. 198 she appears to Achilles, but the others see her not.

For ἀποπτος as = 'out of sight,' cp. *El.* 1488 (of Aegisthus) πρόθεσι | ἀποπτον ἡμῶν: Dionys. Hal. 2. 54 ἐν ἀόπτῳ τίθενται τὸν χάρακα ('in a place out of sight'). It may be added that we might suppose Athena to be invisible to Odysseus now, without necessarily excluding the idea that she becomes visible to him at a later moment in the dialogue. Thus in Eur. *Hipp.* 1301 the presence of Artemis is known to Hippolytus only by a divine fragrance, though to the spectators she is doubtless visible; but a little later he beholds her (1440).—See Appendix.

φώνημ' ἀκούω καὶ ξυναρπάζω φρενὶ  
χαλκοστόμου κώδωνος ὡς Τυρσηνικῆς.  
καὶ νῦν ἐπέγνωσ' εὐ μ' ἐπ' ἀνδρὶ δυσμενεῖ  
βάσιν κυκλοῦντ', Αἴαντι τῷ σακεσφόρῳ.  
κεῖνον γάρ, οὐδέν' ἄλλον, ἰχνεύω πάλαι. 20  
νυκτὸς γάρ ἡμᾶς τῆσδε πράγος ἄσκοπον  
ἔχει περάνας, εἴπερ εἴργασται τάδε·  
ἴσμεν γὰρ οὐδέν τρανές, ἀλλ' ἀλώμεθα·  
κἀγὼ 'θελοντῆς τῶδ' ὑπεζύγην πόνω.  
ἐφθαρμένας γὰρ ἀρτίως εὐρίσκομεν 25  
λείας ἀπάσας καὶ κατηγαρισμένας  
ἐκ χειρὸς, αὐτοῖς ποιμνίων ἐπιστάταις.  
τῆνδ' οὖν ἐκείνῳ πᾶς τις αἰτίαν νέμει.  
καὶ μοί τις ὀπτῆρ αὐτὸν εἰσιδὼν μόνον

23 [ισμεν] ἴδμεν Etym. Magn. p. 466. 12.—[τρανές] Nauck conj. τρανόν: see comm.  
24 'θελοντῆς] θελοντῆς L, A, and most MSS.: ἐθελοντῆς r. 25 νέμει A, with  
most MSS.: τρέπει L, with a few others.

16 ξυναρπάζω φρενὶ expresses the thrill of instant recognition, as the voice falls distinctly (εὐμαθές) on his ear; it also suggests the emotion of joy. For the verb, cp. Simylus (a poet of the Middle Comedy) ap. Stobaeus *Flor.* 360. 4. 14 κριτὴν τὸ βῆθὲν δυνάμενον ξυναρπάσαι.

17 κώδωνος.. Τυρσηνικῆς. The trumpet meant here was in form like the Roman,—straight, gradually increasing in diameter, and ending in a bell-shaped aperture (κώδων). 'Tyrrhenian,' a frequent epithet of the trumpet (Aesch. *Eum.* 567, Eur. *Phoen.* 1377, Verg. *Aen.* 8. 526, etc.), perhaps means no more than that the instrument was first brought to Europe by Tyrrhenian pirates,—the *λησσοσαλπικταί* of Menander (frag. incert. 399). The Tyrrheni, according to a tradition for which Herodotus is the earliest witness (1. 94), were of Lydian origin; and the bronze trumpet may have been a Lydian invention (see *Dict. Ant.* 'Tuba'). Homer mentions the trumpet only in similes, as when the voice of Achilles is likened to it (*Il.* 18. 219, etc.). But the Greeks must have had it as early at least as the time of the Dorian conquest, to judge from the legends heard by Pausanias at Argos (2. 21, § 3), where there was a shrine of 'Αθηνα Σάλπιγξ.—See Appendix.

As to the gender of κώδων, Arist. *De*

*Sens.* 6 p. 446 b 22 has τῆς κώδωνος (bell). In Ar. *Pax* 1078 the words χῆ κώδων ἀκαλανθίς are said to mean a kind of hound. But κώδων (bell) is masc. with Thuc., Strabo, Plutarch, Diodorus and Lucian.

18 ἐπέγνωσ' with partic. (κυκλοῦντ') of the act *observed*, as Xen. *Cyr.* 8. 1. 33 ἐπέγνωσ' δ' ἐν... οὐδένα οὐτε ὀργιζόμενον... οὐτε χαίροντα. For slightly different uses of ἐπιγιγνώσκω, cp. *Ani.* 960, *El.* 1296. Remark εὐ as 2nd syll. of 4th foot, referring to the word before it: cp. 95, *Ani.* 166, 723.

19 βάσιν κυκλοῦντ', moving round and round, going backwards and forwards in the attempt to make out the footprints,—like a hound questing about for the scent. Cp. *Ani.* 226 ὁδοῖς κυκλῶν ἔμειντὸν εἰς ἀναστροφῆν. Eur. *Or.* 632 ποῖ σὸν πόδ' ἐπὶ συννοῖα κυκλείς ('pacing to and fro in meditation'), | διπλῆς μερίμνης διπτόχους ἰὼν ὁδοῖς;

τῷ σακεσφόρῳ: *Il.* 7. 219 Ἄλας δ' ἐγυθὲν ἦλθε φέρων σάκος ἤτε πύργον, | χάλκεον, ἑπταβδείου,—i.e., made by stitching together seven layers of ox-hide, and then covering the outer face with plates of bronze. Cp. 576: Ovid *Met.* 13. 2 *clypei dominus septemplexis Ajax.*

21 ε. ἄσκοπον, inconceivable,—of unimaginable horror: cp. *El.* 864 ἄσκοπος ἂ λῶβα.—ἔχει περάνας=a perfect (*O. T.* 577 n.): the double acc., as with

do I hear thy call and seize it in my soul, as when a Tyrrhenian clarion speaks from mouth of bronze! And now thou hast discerned aright that I am hunting to and fro on the trail of a foeman, even Ajax of the mighty shield. 'Tis he, and no other, that I have been tracking so long.

This night he hath done to us a thing which passes thought, —if he is indeed the doer; for we know nothing certain, but drift in doubt; and I took upon me the burden of this search. We have lately found the cattle, our spoil, dead—yea, slaughtered by human hand—and dead, beside them, the guardians of the flocks.

Now, all men lay this crime to him. And a scout who had descried him

*δρᾶν, ποιεῖν*, etc. (cp. 1324).—*εἰργασται*, instead of repeating *ἔχει περᾶνας*: cp. *O. T.* 54 *ὡς ἐπερ ἄρξει τῆσδε γῆς, ὥσπερ κρατεῖς* (n.).

**28** *τρανές*, 'clear,' like the cognate *τορόν* (rt. *τερ, τρα, τε-τραίνω*, to pierce). The adj. *τρανής* is not elsewhere extant, but *τρανώς* is used by Aesch. (*Ag.* 1371) and Eur. (*El.* 758). The form *τρανός* was current in later Greek; the earliest instance seems to be Dionys. Halic. (c. 25 B.C.) *De Comp. Verborum* c. 22 *τρανήν καὶ καθαρὰν δῖναμν.*—*ἀλάμεια*: this fig. sense, with ref. to uncertainty ('to be at sea,' as we say), belongs nowhere else to this verb, but often to *πλανᾶσθαι* (Her. 6. 37, etc.; Plat. *Hipp. Ma.* 304 C *πλανῶμαι μὲν καὶ ἀπορῶ ἀέλ*).

**24** *ἑλονταις*. The form *ἑλονταις* occurs in Herodotus, Thucydides, Xenophon, and the Orators, as *ἑλονταις* does in *Od.* 2. 292. On the other hand *θειονταις* is cited only from Porphyrius (c. 270 A.D., see Lobeck, *Phryg.* 7) and Hierocles (c. 450 A.D.), *ap. Stob. Flor.* 75. 14 (p. 449. 20). Similarly *ἑθελήμων* is the form used by Plato (*Crat.* 406 A), while the earliest authority for *θειλήμων* is Apoll. Rhod. 2. 557. In tragic iambs *θελω* was naturally preferred, on metrical grounds, to *ἑθελω*, though the latter occurs in tragic anapaests (as *O. T.* 1303, *Ph.* 145). If *θειονταις* were found in a passage where metre required it, the rarity of the form would not justify its rejection. But where, as here, sphaeresis was available, it is surely more probable that the poet wrote *ἑλονταις*.—*ὑπερῶν*, as if the task were a yoke under which he placed himself: cp. *Ph.* 1025 *κλοπῇ τε κἀνάγκῃ ζυγέις* (n.); Aesch. *P. V.* 108

*ἀνάγκαις ταῖσδ' ὑπέζυγμα*.

**26** *ε. κατηναρισμένας*: for *εναρίτω* 'to slay' (properly with the further notion of 'despoiling') cp. *O. C.* 1733, *Tr.* 94. From the cognate form *κατεναίρωμαι* we have *κατήραες* in *Ant.* 871.—*ἐκ χειρὸς*, by a human hand. The military sense, 'at close quarters' (Xen. *H.* 7. 2. 14 *ἐνέβαλον καὶ ἐκ χειρὸς ἐμάχοντο*), is less fitting here.—*αὐτοῖς ποιμνίων ἐπιστάταις*: cp. fr. 873 *αὐτοῖσιν ὄπλοις*. The idiom occurs in the *Iliad* (as 8. 24),—sometimes with *σύν* added (as 14. 498), a form of it found also, though not often, in later poetry (Eur. *Ion* 32 *αὐτῶ ἔξιν ἀγγεῖ*).—*ἐπιστάταις*, 'overseers,' 'masters' or 'guardians' of them; as a warrior is *ὄπλων ἐπιστάτης* (Aesch. *Pers.* 379), and a rower, *ἑρεμῶν* (Eur. *Helen.* 1267). Cp. Eur. fr. 188. 4 *σκάπτων, ἀρῶν γῆν, ποιμνίους ἐπιστάτων*. The herdsmen being dead, there was no one who could identify the assailant.

**28** *πῶς τις*. The deed was found out at dawn. Common rumour at once pointed to Ajax. Then the *ὄπτηρ* (29) informed Odysseus, who reached the tent of Ajax very soon after the latter's return; as is shown by 296—304 compared with 91—113.

*νέμει*: cp. Galen 7. 582 (Kühn) *οὐκ ἴσθη ἅπασι νέμει τὴν αἰτίαν*.—The corrupt *τρέπει* may have come from the gloss on *ἐκείνω* . . *νέμει* which occurs in some of the later MSS., *eis autōn tρέπει*. This is one of the few instances (like *Ant.* 386 and 831) where a true reading, lost in L, has been preserved in other MSS. Cp. crit. notes on 44, 61.

**29** *τις* placed before its noun: 1163: *Ph.* 519.—*ὄπτηρ*, a scout; cp. *Od.* 14.

- πηδῶντα<sup>δο-ήνη</sup> πεδία, σὺν νεορράντῳ ξίφεϊ, 30  
 φράζει τε κἀδήλωσεν· εὐθέως δ' ἐγὼ  
 κατ' ἴχνος ἄσσω, καὶ τὰ μὲν σημαίνομαι,  
 τὰ δ' ἐκπέπληγμαί, κοῦκ ἔχω μαθεῖν ὅτου.  
 καιρὸν δ' ἐφήκεις· πάντα γὰρ τὰ τ' οὖν πάρος  
 τὰ τ' εἰσέπειτα σῆ κυβερνώμαι χερί. 35
- AΘ. ἔγνω, Ὀδυσσεῦ, καὶ πάλαι φύλαξ ἔβην  
 τῇ σῆ πρόθυμος εἰς ὁδὸν κυναγία. <sup>κατ' ἴχνος</sup>
- ΟΔ. ἦ καί, φίλη δέσποινα, πρὸς καιρὸν πονῶ ;  
 ΑΘ. ὡς ἔστιν ἀνδρὸς τοῦδε τάργα ταυτά σοι.  
 ΟΔ. καὶ πρὸς τί, δυσλόγιστον ᾧδ' ἦξεν χέρα ; 40  
 ΑΘ. χόλω βάρυνθεῖς τῶν Ἀχιλλείων ὀπλων.  
 ΟΔ. τί δῆτα ποιῖμαις τήνδ' ἐπεμπίπτει βάσιν ;  
 ΑΘ. δοκῶν ἐν ὑμῶν χεῖρα χραίνεσθαι φόνω.

30 ὅτου L, the τ in an erasure (from π ?): gloss in marg. οὐκ ἔχω ὅπως μάθω ἢ ποῦ ἔστω (as P. N. Papageorgius reads it, *Schol. in Soph. Trag. Vetera*, 1888). Most MSS., and the Aldine, have ὅτου. But ὅπου is in A, with γρ. ὅτου, and in L<sup>2</sup> (=Lb, cod. Laur. 31. 10), with τ superscript: also in four MSS. of Suidas (including the best, A, cod. Par. 1625) s.v. σημαίνομαι. 37 κυναγία L, and Pal.: κυνηγία most MSS.,

261 ὀπτήρας δὲ κατὰ σκοπιάς ὤτρυνε νέεσθαι: Aesch. *Theb.* 36 σκοποῦς δὲ κἀγὼ καὶ κατοπτήρας στρατοῦ | ἐπεμψα. In Aesch. *Suipr.* 185, however, ὀπτήρας are 'eye-witnesses,'—the usual sense of the word in Attic prose.

30 πεδία is the acc. describing the ground traversed (as we can say, 'to walk the earth'): cp. 845: Aesch. *P. V.* 708 στεῖχ' ἀνηρότους γῆρας: Eur. *Helena.* 598 πᾶσαν πλανηθεῖς τήνδε βάρβαρον χθόνα: Callim. *Hymn. Dian.* 193 ἐφόλτα | παλαλά τε κρημνοῦς τε.

νεορράντῳ (as in 828), 'newly sprinkled' with blood: a compound suggested to the poet by the frequent use of βαίνω in that connection; as *Il.* 12. 430 ἐπάλλειες αἵματι φωτῶν | ἐρράδατ': Pind. *I.* 7. 50 βαίνων φόνω πεδίων.—When thus seen, Ajax was in the act of driving the animals that still lived to his tent: πηδῶντα describes his wild gestures of triumph.

31 φράζει τε κἀδήλωσεν: the first verb refers to the announcement, 'I have seen Ajax,'—the second, to a statement with more detail,—as to the direction in which he was going, etc. For historic pres. followed by aor., cp. *Ani.* 406 καὶ πῶς ὁρᾶται κἀπληκτος ἤρεθῆ; (n.)

32 κατ' ἴχνος: cp. Plat. *Rep.* p. 410 B

κατὰ ταῦτα ἔχνη ταῦτα διώκων. Similarly κατὰ πόδας τινός, 'at his heels' (*Her.* 9. 89, etc.).—σημαίνομαι, midd., assure myself about them, identify them, by the indications observed. Cp. Xen. *Cyn.* 6. 22 (of hounds): αἱ δ' ἐπειδὴν λαμπρὰ ἦ τὰ ἔχνη... ἐσημαίνοντο, ὅπου τιθέμεναι ἑαυταῖς γνωρίζουσιν, ταχὺ μεταθεύονται. Appian *Bell. Civ.* 4. 19 σημηράμενοι τὸ γυγόμενον εἶναι σύμβολον ἐκ θεοῦ. Aelian *N. A.* 7. 48 ἀστροῖς αὐτὰς (the cities) ἐσημαίνετο. Oppian *Cyneg.* 1. 454 μῦξω-τῆρσι κύνες δὲ πανίχνηα σημήναντο.

33 τὰ δ' ἐκπέπληγμαί: 'as to other tracks'—viz., those of the cattle which Ajax had driven to the tent—he is bewildered.—ὅτου, as the context shows, is right: he cannot imagine who had made these tracks. ὅπου (cr. n.) would mean that, in the line of footprints made by Ajax, some were missing, which Odysseus did not know where to find.

34 καιρὸν, adv., as 1316: Eur. *Helena.* 479 καιρὸν γὰρ οὐδέν' ἦλλες: Ar. *Ach.* 23 ἀωριαν ἦκοντες. But εἰς καιρὸν in 1168.—τὰ τ' οὖν: for οὖν in the first of two such clauses, cp. *O.T.* 1049 εἴτ' οὖν ἐπ' ἀγρῶν εἶτε κἀνθάδ' εἰσιδῶν.

35 ε. ἔβην . . εἰς ὁδόν, 'came into the path,'—placed myself on the route

bounding alone over the plain with reeking sword brought me tidings, and declared the matter. Then straightway I rushed upon his track; and sometimes I recognise the foot-prints as his, but sometimes I am bewildered, and cannot read whose they are. Thy succour is timely; thine is the hand that ever guides my course,—as in the past, so for the days to come.

ATH. I know it, Odysseus, and came early on the path, a watcher friendly to thy chase.

OD. Dear mistress, do I toil to purpose?

ATH. Know that yon man is the doer of these deeds.

OD. And why was his insensate hand put forth so fiercely?

ATH. In bitter wrath touching the arms of Achilles.

OD. Why, then, this furious onslaught upon the flocks?

ATH. 'Twas in your blood, as he deemed, that he was dyeing his hand.

and Ald.—A *v. l.* τῆς σῆς... κυνηγίας is noted in Δ (cod. Abbat. Flor. 41) and A. 33 πονῶν L. 39 τοῦδε τῶν ἔργα] Hermann reads ἔργα τοῦδε with two of the later mss. (Γ and Mosq. a), thinking that otherwise ταῦτα is redundant. 40 ἦξεν] ἦξεν L. For ὦδ' ἦξεν, Bergk conj. ἤμαξεν: Wecklein, ἤμαξεν. 43 ὄμων] Nauck conj. ὄμων.

by which Ajax must pass.—κυναγία. Though we may conveniently render, 'A watcher friendly to thy chase,' the dat. seems really to depend on the whole idea, φύλαξ πρόθυμος (a zealous watcher in the interest of thy chase), rather than on the adj. only; though in Xen. *H.* 2. 3. 40 we have οἱ πρόθυμοι τῇ πόλει γεγενημένοι. Cp. *O.C.* 355 φύλαξ δέ μοι (vulg. μου) | πιστῇ κατέστης.—The Doric form of κυναγία is supported by L here, as by the mss. generally in Eur. *Hēr.* 109: while in *Bacch.* 339 the mss. favour κυνηγίας, and the Doric form was restored by Matthiae. Attic Tragedy used κυναγός, κυναγία, κυνηγετεῖν, κυνηγέτης.

33 ἦ καί, in eager question: cp. 44, 48: *El.* 314 n.—πρὸς καιρὸν = καιρίως, *O.T.* 325 n.

39 ὦς, 'know that': *Ph.* 117 n.—σοι, ethic dat.

40 πρὸς τί, 'wherefore?' Cp. *O.T.* 766, 1027, 1144.—ἦξεν, trans., as Eur. *Or.* 1427 ff. παρὰ βόστρυχον ἀθαν... κίκλιψ | πτερίνω... ἄσσω, 'agitating' the air with a fan. It is not impossible to take ἦξεν as intrans. ('broke forth in violence'); but it would be very harsh.

δυσλόγιστον is an epithet proper to the violence, transferred to the hand which wrought it; 'reasoning amiss,' i.e. 'irrational,' 'insensate.' Cp. 229 παραπλήκτω χερσί. An exact parallel to this active

sense is afforded by Arist. *Rhet.* 2. 8. 4, where οἱ πεπαιδευμένοι are called εὐλόγιστοι, i.e., 'reflecting,' 'prudent.' In its passive sense, δυσλόγιστον would mean that the deed is 'inexplicable': cp. Anaximenes *ap.* Stob. *Eclog.* 2. 8. 17 τὸ γὰρ δυσλόγιστον τοῦ βίου τοῖς ἀνθρώποις τύχην προσαγορευόμεν, 'we give the name of chance to that element in life which men find hard to explain.' But here the agent's frenzy is more in point than the observer's perplexity.—Some take δυσλόγιστον with τί: 'for what unintelligible reason?' But this enfeebles the sense and mars the rhythm.

41 βαρυνθείς, incensed, vexed, as *O.T.* 781: cp. βαρός in 1017.—δύλων, causal gen.: cp. *Tr.* 269 ὦν ἔχων χάρον: *Ph.* 327 n. For the adj. Ἀχιλλέων, instead of Ἀχιλλεύς, cp. *O.T.* 267 τῷ Δαβ-δακείῳ παιδί (n.).

42 τί δῆτα: i.e., why, in that case, did he attack cattle, rather than the men who had awarded the arms?—ἐπεμβαίνουσι: cp. 185 ἐν ποίμναισι πίττων, and 374 f.—τήνδε... βάσιν, a cognate acc. (as if the verb were ἐπεμβαίνει): cp. Aesch. *Pers.* 305 πῆδημα κόυφον ἐκ νεῦς ἀφῆλατο. (*Tr.* 339, τοῦ με τήνδ' ἐφίστασαι βάσιν, is different: see n. there.)

43 ἐν ὕμνῳ: so 366 ἐν ἀφόβοις με θηροὶ δεινὸν χάρας: cp. 1092, 1315.

- ΟΔ. ἦ καὶ τὸ βούλευμ' ὡς ἐπ' Ἀργείοις τόδ' ἦν ;  
 ΑΘ. κἄν ἐξεπράξατ', εἰ κατημέλησ' ἐγώ. 45  
 ΟΔ. ποίαισι τόλμαις ταῖσδε καὶ φρενῶν θράσει ;  
 ΑΘ. νύκτωρ ἐφ' ὑμᾶς δόλιος ὄρμαται μόνος.  
 ΟΔ. ἦ καὶ παρέστη καπὶ τέρμ' ἀφίκετο ;  
 ΑΘ. καὶ δὴ πὶ δισσαῖς ἦν στρατηγίσιν πύλαις.  
 ΟΔ. καὶ πῶς ἐπέσχε χεῖρα μαιμῶσαν φόνου ; 50  
 ΑΘ. ἐγὼ σφ' ἀπείργω, δυσφόρους ἐπ' ὄμμασι  
 γνώμας βαλοῦσα τῆς ἀνηκέστου χαρᾶς,  
 καὶ πρὸς τε ποίμνας ἐκτρέπω σύμμικτά τε  
 λείας ἄδαστα βουκόλων φρουρήματα.  
 βουκόλων ἀντιπίδες δ' ἔκδομα γναίτες δ'

44 ἦ καί. :] Lobeck and Blaydes conj. ἦ γὰρ. ;—βούλευμ' A, with most mss., and Ald.: βούλημ' L, with a few others.—Ἀργείοις] In L ἀργείοισ has been made from ἀργέλουσ. 45 ἐξεπράξατ' L, with gl. in marg. from a later hand, γρ. ἐξέπραξεν. A and the other mss. have ἐξέπραξεν: so, too, Eustathius (p. 571. 10 and 1564. 19), Thomas Magister (s. v. εἶδ, p. 269), and the Aldine. The lemma of the schol. in L has κἄν ἐξεπράξατο. 49 καὶ δὴ] Nauck writes ἦδη. 50 μαιμῶσαν] Schol. in marg. of L, γρ. καὶ διψῶσαν, a v. l. noted also in Γ; see

44 ἦ καί: cp. 38 n.—ὡς ἐπ' Ἀργείοις: ὡς here marks the intention of Ajax (which was frustrated): cp. *Ph.* 58 πλείς δ' ὡς πρὸς οἶκον (n.).

45 κἄν ἐξεπράξατ': schol. μὴ λέγε βούλευμα, φησὶν οὐ γὰρ ἦν βούλευμα ἀλλὰ πρᾶγμα, εἰ κατημέλησα ἐγώ. Cp. *Ph.* 555 κοῦ μόνον βουλεύματα, | ἀλλ' ἔργα δρώμεν'. The answer is more forcible than if the poet had written κἄν ἐξέπραξε γ: see on *Ph.* 105, 985, *El.* 408.—The midd. ἐκπράσσομαι is rare; in *Her.* 7. 158 it means 'to avenge' (φόνου). Cp. *O.T.* 287 ἐπραξάμην (n.).

46 ποίαισι κ.τ.λ. The datives denote manner (or attendant circumstance), and refer to τὸ βούλευμ'...ἦν in 44. 'What were these daring schemes, what was this rash confidence, with which he planned the attack?'—i.e., 'How could he possibly have conceived such a mad enterprise?' For ταῖσδε combined with ποίαισι, cp. *Ph.* 1204 ποῖον ἐρεῖς τόδ' ἔπος;

47 νύκτωρ κ.τ.λ.: an answer to the last question:—he relied on darkness, and on craft; and none shared his secret.

48 ἦ καί: 38 n.—παρέστη, came close to us: cp. *Tr.* 748 ποῦ δ' ἐμπελάζεις τάνδρι καὶ παρίστασαι; *El.* 295 βοᾶ παραστάσ'.

49 καὶ δὴ, 'already': *O.C.* 31 n.—δισσαῖς...στρατηγίσιν πύλαις, the tent-doors of the two chiefs, Agamemnon

and Menelaüs. (Cp. *Paus.* 4. 19. 2 τὴν σκηνὴν τὴν στρατηγίδα.) The phrase is equivalent, of course, to δισσῶν στρατηγῶν πύλαις. 721 στρατήγιον, n. But, since there were two tents and two entrances, δισσαῖς is strictly the epithet of πύλαις: i.e., the literal sense is, 'two doors of chiefs.' If the two chiefs had shared the same tent, so that only one entrance could be meant by πύλαις, then, indeed, δισσαῖς could be explained only as referring to the subst. implied in στρατηγίσιν,—'the tent-door of two chiefs,'= δισσοστρατηγίσιν πύλαις. But such a use of δισσαῖς seems impossible. Could δισσὰ ἀδελφῶν ἄρματα (c.g.) mean, 'a chariot belonging to two brothers'?

50 καὶ πῶς: for καὶ prefixed to interrogative words, see on *O.C.* 263.—Join ἐπέσχε with φόνου. The word μαιμῶσαν is Homeric: *Il.* 13. 77 περὶ δοῦρατι χεῖρες βαπτοι | μαιμῶσω. Cp. Lycophron 1171 μαιμῶν κορέσσαι χεῖρα διψῶσαν φόνου,—a reminiscence, partly of this v., and partly of one of an unknown poet (τῶν τραγικῶν τῆς, *Athen.* 10. p. 433 F), frag. adesp. 96, ἰσχευ κελεύω χεῖρα διψῶσαν φόνου.

51 ἐγώ, an expression of divine majesty and power; cp. 69, 85.—δυσφόρους, hard to bear up against: her hand is heavy upon him. Cp. 643 δύσφορον ἄταν: *O.T.* 87 τὰ δύσφορ', i.e., the woes of Thebes: *El.* 144 τῶν δυσφόρων,

OD. What? Was this design aimed against the Greeks?

ATH. He would have accomplished it, too, had I been careless.

OD. And how had he laid these bold plans? What could inspire such hardihood?

ATH. In the night he went forth against you, by stealth, and alone.

OD. And did he come near us? Did he reach his goal?

ATH. He was already at the doors of the two chiefs.

OD. What cause, then, stayed his eager hand from murder?

ATH. I, even I, withheld him, for I cast upon his eyes the tyrannous fancies of his baneful joy; and I turned his fury aside on the flocks of sheep, and the confused droves guarded of herdsmen, the spoil which ye had not yet divided.

comm.—Nauck conj. μαργώσαν. 51 ἀπειργω L (with ξω written above γω by a later hand), A (with ξα above). So most MSS., and Ald.: ἀπείργα Γ, with a few others; and so the schol. in L on 52.—δυσφόρους] Hartung writes παραφόρους, the gl. of a schol. in the Pal. ms. on δυσφόρους. 52 γνώμας] Madvig (*Adv. Crit.* 1. 206) conj. λήμας, which is adopted by Nauck and Mekler.—ἀνηκέστου] ἀνεκέστου ('inconceivable') Turnebus (ed. 1552-3) in marg.—χαράς] Reiske conj. φάρας: Rauchenstein, φθοράς.

miserias. Besides this sense, the only other in which the word occurs is, 'hard to carry about,' 'moving with difficulty,' as Plat. *Tim.* p. 74 E να μη δύσφορα τὰ σώματα ἀπεργάζονται ('unwieldy'). A scholiast wrongly took δυσφόρους here as = κακῶς φερομένης, παραφόρους, i.e. 'led astray,' 'misguided.'

52 γνώμας, opinions, beliefs,—here, the fancies or illusions of madness. There is a certain irony in the word. Some editors strangely prefer the conjecture λήμας,—as if the goddess had afflicted him with sore or weak eyes (*Ar. Plut.* 581 Κρονικαῖς λήμας...λημώντες τὰς φρένας).

Join τῆς ἀνηκέστου χαράς with γνώμας: his eyes, under Athena's spell, see his human foes in the cattle whom he slays or torments; these fancies are the fancies of (or connected with) his baneful joy in his imaginary triumph. For the adj., cp. *El.* 888 θάλλει τῶδ' ἀνηκέστῳ πυρὶ (n.).

Others take the gen. as depending on ἀπείργω, placing a comma after the verb, and another after βαλοῦσα,—a punctuation which is found in the Aldine. But (1) the sense of χαράς is then attenuated to that of 'hoped-for vengeance,'—whereas, as ἀνηκέστου shows, it clearly denotes the frantic joy which Ajax actually felt;

and (2) the order of words is then less natural.

53 ε. πρὸς τε ποίμνας = πρὸς ποιμνας τε: for τε misplaced, cp. 654: *O.T.* 258 n. As distinguished from herds of oxen, ποίμαι are flocks of sheep and goats; cp. 63, 297, 374. But the word ποιμναι is also used more vaguely to denote both herds and flocks (42, 300): and in 1061 we find even μῆλα καὶ ποιμνας, 'sheep and cattle.'

σύμμικτά τε. φρουρήματα: confused, unshared, spoil-charges of herdsmen, i.e., 'the confused droves, your unshared spoil, guarded by herdsmen.' λείας is a defining gen., denoting that in which the φρουρήματα consisted; βουκόλων is a possessive gen. Cp. *El.* 681 Ἑλλάδος | πρόσχημ' ἀγῶνος, the pride of Greece (possessive gen.), consisting in a festival (defining gen.): so Aesch. *Ch.* 183 καρδίας κλυθάνων | χολῆς (defining gen.). Others prefer to take λείας as a partitive gen. ('forming part of the spoil'),—less fitly, I think.

δάστα: cp. *Il.* 1. 125 ἀλλὰ τὰ μὲν πολλῶν ἐξεπράθομεν, τὰ δέδασται. At v. 26 the word λείας is used to denote the slaughtered animals generally. Sheep and oxen were alike λεία in the large sense, as having been taken from the foe, but

ἔνθ' εἰσπεσῶν ἔκειρε πολύκερων φόνον 55  
 κύκλω ραχίζων· κἀδόκει μὲν ἔσθ' ὅτε  
 δισσοὺς Ἀτρείδας αὐτόχειρ κτείνειν ἔχων,  
 ὅτ' ἄλλοτ', ἄλλον, ἐμπίτων στρατηλατῶν.  
 ἐγὼ δὲ φοιτῶντ' ἄνδρα μανιάσιον νόσοις 60  
 ὠτρυνον, εἰσέβαλλον εἰς ἔρκη κακά.  
 κᾶπειτ' ἐπειδὴ τοῦδ' ἐλώφησεν πόνου,  
 τοὺς ζῶντας αὖ δεσμοῖσι συνδήσας βοῶν  
 ποιμνας τε πάσας εἰς δόμους κομίζεται,  
 ὡς ἄνδρας, οὐχ ὡς εὐκερων ἄγραν ἔχων. 65  
 καὶ νῦν κατ' οἴκους συνδέτους αἰκίζεται.  
 δείξω δὲ καὶ σοὶ τήνδε περιφανῆ νόσον,  
 ὡς πᾶσιν Ἀργείοισιν εἰσιδὼν θροῆς.  
 θαρσῶν δὲ μίμνε μηδὲ συμφορὰν δέχου  
 ὠτρυνον

55 εἰσπεσῶν L: ἐσπεσῶν Dindorf.—[πολύκερων] In L the ω has been partly erased, to make ο. 57 ἔχων] Schol. in L, γρ. παρών. Morstadt conj. ἔλων. 58 ὅτ' ἄλλοτ'] Wunder conj. ὅτ' ἄλλοτ'. Blaydes writes ὅτε δ' ἄλλοτ'.—In L, δ has been written over ὅτ' by a late hand.—ἐμπίτων Elmsley: ἐμπίτων L (with τῶν written above πτων by a late hand), Γ: ἐμπιτωνῶν A, with most MSS., and Aldine. Schol. in L, γρ. ἐμπεσῶν. 59 μανιάσιον] In L the final ν has been added by a late hand above the line. 60 ὠτρυνον, εἰσέβαλλον] Hermann writes Ἐρινύων ὠτρυνον, led thereto by the schol. in L on εἰς ἔρκη κακά, γρ. εἰς ἔρινυν κακῆν:

the *oxen* are more especially so called, because they were to be shared among individual chiefs or others, while the *locks* were kept for the public maintenance. With *ἄδαστα* here, cp. 146 λοιπή, and 175 πανδάμους (n.).

55 ἔκειρε...φόνον. κτείνειν φόνον = to cause bloodshed by *hewing*; as τυφλοῦν ἔλκος = 'to inflict a blinding wound' (*Ani.* 972 n.), τρώσαι φόνον = 'to deal a death-wound' (*Eur. Suppl.* 1205).—Note the παρήχησις in ἔκειρε—πολύκερων: cp. 528, 1112: *O. T.* 370 n.—πολύκερων φόνον, a slaughter of many horned creatures, like χερόπλακτοι...δοῦποι (631 ff.), ἀχημα εἰπιπνον, a glory consisting in good horses (*O. C.* 711 n.), διμφάρματα ἀμιλλαι, contests of swift chariots (*ib.* 1062 f. n.).—The accent of πολύκερων (cp. 64 εὐκερων) is acc. to the rule that adjectives in -ως follow the Attic 2nd decl. of nouns in -ως or -ων, which can be proparoxytone if the ω in the last syll. is immediately preceded by ε, or separated from it only by a liquid: thus ἀξίχρεως, βαθύγεως, γλεως, φιλόγεως.

56 ε. ραχίζων, here in a general sense, 'hewing down'; properly, to cut through the spine (*ράχισ*), to cleave in twain; cp. 299: *Aesch. Pers.* 426 ἔβαιον, ἐρράχισον.

κἀδόκει μὲν κ.τ.λ.: properly, κἀδόκει ἔστι μὲν ὅτε..., ἔστι δὲ ὅτε: but μὲν is misplaced (as in *Ph.* 279 ὀρώντα μὲν ναῦς, and *ib.* 1136 ὀρών μὲν ἀπάτας); and ἔστι δὲ is omitted. Cp. *O. T.* 603 τοῦτο μὲν, balanced in 605 by τοῦτ' ἄλλο.

59 φοιτῶντ': cp. *Aesch. Th.* 661 (boasts) φλύοντα σὺν φοίτῳ φρενῶν. For the plur. νόσοις cp. 338 νοσήμασι: *Eur. Or.* 270 μανιάσιον λυσήμασι.

60 ὠτρυνον, εἰσέβαλλον. Hermann supported his conjecture, Ἐρινύων ὠτρυνον (cr. n.), by the remark that the asyndeton in the traditional text implies an agitation of mind unsuitable to the goddess. But it rather expresses the vehemence with which the frenzy sent by her drove Ajax onward. Cp. *Aesch. Chlo.* 288 καὶ λῦσσα καὶ μάταιος ἐκ νυκτῶν φόβος | κνεῖ, ταρασσει. εἰς ἔρκη κακά. Cp. *Aesch. Ag.* 1611



Then he fell on, and dealt death among the horny throng, as he hewed them to the earth around him; and now he deemed that the two Atreidae were the prisoners whom he slew with his hand, now 'twas this chief, now 'twas that, at each new onset. And while the man raved in the throes of frenzy, I still urged him, hurled him into the toils of doom. Anon, when he rested from this work, he bound together the living oxen, with all the sheep, and brought them home, as though his captives were men, not goodly kine. And now he torments them, bound together, in the house.

But to thee also will I show this madness openly, that when thou hast seen it thou mayest proclaim it to all the Greeks. And be thou steadfast and of a good courage, nor look for evil

and so Wecklein.

❶ *πόνου* γ (as Vat. a, Harl., Ien., R (Bibl. Riccard. Flor. 77): *φόνου* L, A, with most MSS., and Ald. Cp. O. C. 542, where in L *φόνου* has been made from *πόνου*. ❷ In L there is an erasure between *εθκρων* and *αγραν*. ❸ *συνδέτους*] Blaydes writes *συνδέτους σφ'*. ❹ *καὶ σοί*] Seyffert writes *καὶ σοί*.

❺—❻ These three vv. are rejected by E. Reichard (*De interpolatione fabulae Soph. quae inscribitur Ajax*, p. 14, 1875): see comm.

*τῆς Δίκης ἐν ἔρκεσιν*. Here it is the epithet *κακῆ* which marks the figurative sense of *ἔρκη*: as dirges are *θμνοὶ ἀλυροὶ* (Eur. *Alc.* 447), and the eagle of Zeus is *πτηγνὸς κύων* (Aesch. *P. V.* 1022). For the similar use of other words denoting nets or toils, see on *El.* 1476 *ἀρκυστάτους*.

❶ *κάπειτ' ἐπειδὴ*: this harsh combination of sounds (as we should think it) is not rare; thus Ar. *Eccl.* 1100 *κάπειτ' ἐπειδὴ τῆσδ' ἀπαλλαγῶ*; *Vesp.* 1322 *ἔπειτ' ἐπειδὴ μέθυεν*; *Plut.* 695 *ἔπειτ' ἐπειδὴ μεστός ἦν*; [Dem.] or. 59 § 89 *ἔπειτ' ἐπειδὴ πεισθῆ*. Similarly Eur. *Or.* 238 *ἔως ἐώσι σ'*; *Helen.* 1292 *ἦν γυνὴ γένη*; *J. T.* 1339 *ἦμεν ἦμενοι*.

*ἠλώφισεν* implies only respite or alleviation, not cure: cp. Thuc. 6. 12 § 1 *ἀπὸ νόσου μεγάλης καὶ πολέμου βραχὺ τι λελωφῆκαμεν*. Cp. *Tr.* 554 n.—*πόνου*: the simple gen. is usual with *λωφᾶν*: cp. Plat. *Phaedr.* 251 C *λωφᾶ. τῆς δδύνης*.

❷ *αὐτ'*, 'in their turn': cp. 1088: *Ant.* 601.

❸ *ἄνδρα* = *ἀνθρώπου*: cp. 243 *δαίμων | κούδεις ἀνδρῶν*.—*εθκρων*, since the oxen were his most conspicuous prizes: there is a bitter irony in the epithet. For the accent, see on 55.

❹ *ε. καὶ σοί*, to thee also (as I myself have seen it): cp. Plat. *Phaed.* 64 C *ἐὰν ἄρα καὶ σοὶ ξυνδοκῆ ἄπερ καὶ ἐμοί*. Seyffert writes *καὶ σοί* (as if the sense

were, 'I will further show thee'): but this is plainly wrong.—*δέξω. περιφανῆ*, 'will show thee openly' (instead of allowing it to remain hidden in the tent): cp. *El.* 1366 *αὐτὰρδ σοὶ δείξουσιν*, *Ἡλέκτρα, σαφῆ*. Cp. 81 *περιφανῶσ. ἰδεῖν*.—We might, indeed, take *περιφανῆ* as a mere epithet, 'this signal, notable, frenzy'; but in the actual context the other view is preferable.—*θροῆς*, 'proclaim': cp. 785: *O. C.* 597 *πᾶς τοῦτό γ' Ἑλλήνων θροῆ*.

❺—❻ *μηδὲ συμφορὰν δέχου τὸν ἄνδρα*, lit., 'do not receive (or take) the man as a calamity,' i. e., 'do not apprehend harm from his coming.' There is a light touch of half-playful irony in the words with which the goddess reassures her favourite. Cp. Eur. *Or.* 138 *ἀλλ' ἐμοί | τὸνδ' ἐξεγείραι συμφορὰ γενήσεται*. Her. 6. 61 *τοὺς γονέας συμφορῆν τὸ εἶδος αὐτῆς ποιεῦμένους*. Similarly *Il.* 21. 39 *τῷ δ' ἄρ' ἀνώϊστον κακὸν ἦλυθε δῖος Ἀχιλλεύς*: *O. T.* 379 *Κρέων δέ σοι πῆμ' οὐδέν*.—Whitlaw (*Translation*, p. 440) takes the constr. to be, *μίμνε (μηδὲ συμφορὰν δέχου) τὸν ἄνδρα*,—'Bravely await, expecting no mischance, | His coming,'—a *διὰ μέσου* construction (*Ant.* 1279 f., n.). A difficulty in this view is that *δέχου* must then have definitely the sense of *προσδέχου*.

- τὸν ἄνδρ'. ἐγὼ γὰρ ὀμμάτων ἀποστρόφους  
 αὐγὰς ἀπείρξω σὴν πρόσοψιν εἰσιδεῖν. 70  
 οὗτος, σὲ τὸν τὰς αἰχμαλωτίδας χέρας  
 δεσμοῖς ἀπευθύνοντα προσμολεῖν καλῶ.  
 Αἶαντα φωνῶ· στείχε δωμάτων πάρος.  
 ΟΔ. τί δρᾶς, Ἄθανα; μηδαμῶς σφ' ἔξω κάλει.  
 ΑΘ. οὐ σίγ' ἀνέξει μηδὲ δειλίαν ἀρεῖ; 75  
 ΟΔ. μὴ πρὸς θεῶν, ἀλλ' ἔνδον ἀρκεῖται μένων.  
 ΑΘ. τί μὴ γένηται; πρόσθεν οὐκ ἀνήρ ὄδ' ἦν;  
 ΟΔ. ἐχθρός γε τῷδε τάνδρῳ καὶ τανῦν ἔτι.  
 ΑΘ. οὐκ οὐν γέλως ἤδιστος εἰς ἐχθροὺς γελᾶν;  
 ΟΔ. ἐμοὶ μὲν ἀρκεῖ τοῦτον ἐν δόμοις μένειν. 80  
 ΑΘ. μεμῆρότ' ἄνδρα περιφανῶς ὀκνεῖς ἰδεῖν;  
 ΟΔ. φρονοῦντα γάρ νιν οὐκ ἂν ἐξέστην ὀκνῶ.

70 ἀπείρξω A, with most MSS. (Aldine, ἀπείρξω); ἀπείργω L, with ξ above γ from a late hand: cp. 51. 71 αἰχμαλωτίδας L. This accent (implying a nom. αἰχμαλώτις) is, as Dindorf observes, often found in MSS.: Lobbeck suggests that it was a false analogy from such forms as ἡπειρώτις, στρατιώτις. 74 μηδαμῶς σφ' ἔξω] In L σφ' has been inserted, above the line, by a late hand. The other MSS. have it. Nauck was the first to omit it.

75 ἀρεῖ Schneidewin: ἀρησ L, with εἰς written above by a later hand, and near it, in another and still later hand, ἀρη (sic). The later MSS. have ἀρεῖς (as A), or ἀρησ (as Γ). Hesychius: ἀρη λήψη, ὀση. Σοφοκλῆς

ἀποστρόφους, proleptic: cp. *Ani.* 791 σὺ καὶ δικαίων ἀδίκους φρένας παρασπᾶς. Here the adj. is equiv. to ἀποστρέψασα.—'I will avert, and (thereby) hinder.'—ἀπείρξω..εἰσιδεῖν, without μή: as ἀργῶ takes the simple inf. in *O. T.* 129, *Ph.* 1407, *Tr.* 1257.

These three verses have been rejected (cr. n.), on the ground that, after this promise from Athena, Odysseus had no cause to feel the alarm which he shows in vv. 74 ff., or to ask the question (v. 84) which elicits a renewal of that promise (85). But the poet wished to render the preparation for the hero's entrance as impressive as possible; and chose, therefore, to represent Odysseus—a brave man—as still uneasy, until the assurance given to him had been repeated in a yet more explicit and emphatic form.

71 ε. οὗτος: cp. 89, 1047: *O. C.* 1627 ὦ οὗτος οὗτος Οἰδίκους, τί μέλλομεν;—σὲ τὸν κ.τ.λ.: in a peremptory call of this kind, the acc. regularly stands first; cp. 1228, and see on *Ani.* 441 σὲ δὴ, σὲ τὴν νεύουσαν κ.τ.λ.—αἰχμαλωτίδας, instead of αἰχμαλώτων: cp. *Eur. Or.* 222 ἀδελφῆ χειρὶ (a sister's hand); *I. A.* 1306 εὐναῖς βασιλίσι (the bed of a king).—ἀπευθύ-

νοντα, lit. 'straightening out,' here, binding behind the back: *O. T.* 1154 οὐχ ὡς τάχος τις τοῦδ' ἀποστρέψει χέρας; *Od.* 22. 189 σὺν δὲ πόδας χεῖράς τε δέον θυμαλγέει δεσμῶ | εἰ μάλ' ἀποστρέψαντε διαμπερές. So Achilles deals with his captives, *Il.* 21. 30 δῆσε δ' ὀπίσω χεῖρας εὐμητροῖσιν ἱμᾶσιν. *Hor. Od.* 3. 5. 22 *retortia tergo braccia libero.*

Cp. *Eur. Andr.* 719 ὦδ', ὦ κάκιστε, τῆσδ' ἐλυμήνω χέρας; | βουὴν ἢ λέοντ' ἤλπιζες ἐντείνειν βρόχους; ('strain with cords'). Ajax fancies himself to be tying the hands of human prisoners behind them, when he fastens the fore feet of an ox or sheep to its hind feet. Cp. 299.

74 τί δρᾶς..; Odysseus is brave, but reasonably reluctant to face a raging maniac who hates him (1336).—μηδαμῶς σφ' ἔξω κάλει. The omission of σφ' (cr. n.) seems undesirable here; though it could be defended (see *Ph.* 801 n.). Cp. 496.

75 οὐ σίγ' ἀνέξει μηδὲ δειλίαν ἀρεῖ; lit., 'Wilt thou not be patient in silence, and forbear to win the name of coward?' Cp. *Tr.* 1183 οὐ θάσσον ὀσεις μηδ' ἀπιστήσεις ἐμοί; 'Give me thy hand at once—disobey me not!' *O. T.* 637 οὐκ εἰ σὺ τ' ὀκουσ σὺ τε, Κρέον, κατὰ στέγας, | κα

from the man; for I will turn away the vision of his eyes, and keep them from beholding thy face.

Ho, thou who art binding with cords the back-bent arms of thy captives, I call thee, come hither! Ajax, what ho! come forth from the house!

OD. What dost thou, Athena? Never call him forth.

ATH. Hold thy peace! Do not earn the name of coward!

OD. Forbear, I pray thee; be content that he stay within.

ATH. What is the danger? Was he not a man before?

OD. Yea, a foeman to thy servant, and still is.

ATH. And to mock at foes—is not that the sweetest mockery?

OD. Enough for me that he abide within his doors.

ATH. Thou fearest to see a madman in full view?

OD. No fear had made me shun him, if he were sane.

Αἰαντι μαστιγοφόρω: where the future tenses show that the reference must be to this v., and not to ἀρη (aor. midd.) in v. 192.

78 ἐχθρός γε] ἐχθρός δὲ Γ.

79

οὐκοῦν L (as usual), with a full stop (and not a note of interrogation) at γελᾶν. So most MSS., and Aldine. Nauck and Wecklein write οὐκ οὐν... γελᾶν; Herm., Dindorf, and most edd., οὐκοῦν... γελᾶν;

80 ἐν δόμοις A, with most MSS., and Ald.: ἐσ δόμοισ L, with ἐν written above ἐσ, and ι above υ, by a late hand. εἰς δόμοις Γ.

The error in L may have arisen (as Schneid. says) from the scribe's eye wandering to εἰς ἐχθροῦσ in 79. Hartung writes τόνδ' ἐσω δόμων μένειν: Blaydes conj. τοῦτον ἄνδρ' ἐνδον μένειν.

82 φρονούντα γάρ νιν MSS. The lemma of the schol. in L has φρονούντα γάρ τ' ἄν. Blaydes writes φρονούντά γ' ἄν νιν: Heimsoeth conj. φρονούντι τοῖ νιν.—δκνω] δκνω (sic) L, with ἰδεῖν written after it (but so blotted as to be hardly legible) by a late hand,—the same (perhaps) which corrected ἐσ δόμοισ to ἐν δόμοισ in 80.

μη τὸ μηδὲν ἄλλος εἰς μέγ' ὀσσετε; 'Come, go thou into the house...and forbear to make much of a petty grief.' See Appendix.

στὴ' ἀνέξει: cp. fr. 618 σύγγνωτε κἀνάσχεσθε σιγῶσαι.—βαλλίαν ἀρεῖ, 'win,' 'acquire,' the reputation of cowardice: cp. *Ant.* 924 τὴν δυσσέβειαν εὐσεβοῦ' ἐκτρησάμην (n.); Eur. *I. T.* 676 καὶ δειλίαν γὰρ καὶ κἀκὴν κεκτήσομαι. The fut. midd. ἀροῦμαι occurs in *O. C.* 460 σωτήρ' ἀρεῖσθε, and Pind. *P.* 1. 75 ἀρόμαι.. μισθόν. The fut. act. ἀρεῖς has better MS. authority here; but is (I am now convinced) wrong. It could mean only, 'raise thy cowardice,' in the sense, 'allow thy coward fears to rise,'—a very forced one. Further, there is no other example of a fut. act. ἀρῶ with ἀ. See note in Appendix on the Future and Aorist forms from δαίρω, αἰρω, ἀρνυμαι.

76 ἐνδον ἀρεῖστω μένων: for the personal constr. (instead of ἀρεῖστω αὐτὸν ἐνδον μένων), cp. 635: *Ant.* 547 ἀρέσσω θνήσκουσ' ἐγώ: *O. T.* 1061 ἄλις νοσοῦσ' ἐγώ.

77 τί μὴ γένηται; 'lest what happen?'

So Eur. *Suppl.* 343 νεκροῦ δὲ παρβαίτ' εἰ κρυβήσονται χθονί; | τί μὴ γένηται; μὴ κατασκάψωσι γῆν | ταφέντες ὕμῶν;—ἀνήρ, emphatic, a man indeed; cp. 1238 οὐκ ἄρ' Ἀχαιοῖς ἄνδρες εἰσὶ πλὴν ὅδε;

78 ἐχθρός γε. Odysseus refrains from replying that Ajax was then sane, but now is frenzied. 'Yes,' he answers, 'my foeman,—as he is still.' That enmity, he means, will now be more dangerous than ever.

79 οὐκοῦν γίλωσ ἦδιστος..; The goddess suggests the vulgar sentiment of mankind, not as approving it, but, as it were, to test the disposition of Odysseus; who passes it by in silence, and afterwards repudiates it by his action.

80 ἴμολ μὲν: the particle merely throws a slight stress on the pronoun: *Ant.* 11 n.

82 φρονούντα γάρ: 'yes, for...': the γάρ of assent, *O. T.* 1117 n.—ἐξίστην with acc., as meaning 'avoid': Dem. or. 20 § 10 οὐδένα πώποτε κινδυνον ἐξίστησαν (a phrase which occurs also in or. 23 § 76): Plat. *Phileb.* p. 43 A ἀλλὰ γὰρ ὑπεκστήται τὸν λόγον ἐπιφερόμενον τοῦτον

- ΑΘ. ἀλλ' οὐδὲ νῦν σε μὴ παρόντ' ἴδη πέλας.  
 ΟΔ. πῶς, εἴπερ ὀφθαλμοῖς γε τοῖς αὐτοῖς ὄρα ;  
 ΑΘ. ἐγὼ σκοτώσω βλέφαρά καὶ δεδορκότα. 85  
 ΟΔ. γένοιτο μέντ' ἄν πᾶν θεοῦ τεχνωμένον.  
 ΑΘ. σίγα νυν ἔστῶς καὶ μέν' ὡς κυρεῖς ἔχων.  
 ΟΔ. μένομι' ἄν ἤθελον δ' ἄν ἐκτὸς ὦν τυχεῖν.  
 ΑΘ. ὦ οὔτος, Αἴας, δευτέρον σε προσκαλώ.  
 τί βαιὸν οὕτως ἐντρέπει τῆς συμμαχου ; 90

## ΑΙΑΣ.

- ὦ χαῖρ' Ἀθάνα, χαῖρε Διογενὲς τέκνον,  
 ὡς εὖ παρέστης· καὶ σε παγχρύσοις ἐγὼ  
 στέψω λαφύροις τῆσδε τῆς ἄγρας χάρις.  
 ΑΘ. καλῶς ἔλεξας. ἀλλ' ἐκεῖνό μοι φράσον,  
 ἔβαψας ἔγχος εὖ πρὸς Ἀργείων στρατῶ ; 95  
 ΑΙ. κόμπος <sup>bas</sup> παρέστυ, κούκ ἀπαρνούμαι τὸ μῆ.  
 ΑΘ. ἦ καὶ πρὸς Ἀτρείδαισι <sup>υἱὸν τοῦ ἄνω, οὐκ ἔστιν ὁ ἄνω, ἡ ἑστὴν</sup> ἠχμασας χέρα ;

T has ἐξέστην ἰδεῖν instead of ἐξέστην ὄκωφ, and the same *v. l.* is in the marg. of Pal. [Campb., by an oversight due doubtless to v. 82, attributes *ὄκωφ* to L in v. 81, where, like the other MSS., it has *ὄκωφ*.] §§ πέλας] Nauck conj. παρών. §§ τυχεῖν] κυρεῖν Γ. §§ Αἴας] In L the 1st hand wrote *αἴας*, which a later has altered to

βούλομαι ('to elude the brunt of this argument'). Cp. Thuc. 2. 88 § 2 *μηδένα δχλον... ὑποχωρεῖν* ('to face any numbers'). But *ἐξίστασθαι* takes a *dat.* when it means to 'make place for' (672), or 'give way to' (*Ph.* 1053).

§§ οὐδὲ νῦν refers to οὐκ in 82: 'even as it is (*i.e.* though he is insane) thou hast no reason to fear him, since he will not see thee.'

§§ ὀφθαλμοῖς... τοῖς αὐτοῖς, *i.e.*, with eyesight as good as ever. Odysseus forgets, or ignores, the promise of Athena that she would *avert* from him the eyes of Ajax (69 f.). She now renews the assurance in a stronger form. Ajax shall, in respect to him, be *blind*.

§§ δεδορκότα properly implies *keen, bright* vision: Aesch. *Suppl.* 409 *δεδορκὸς ὄμμα* (with Tucker's note). Chrysippus *ap.* Gellius 14. 4 *ἐντονον καὶ δεδορκὸς βλέπουσα* (said of Justice), which Gellius renders, *luminibus oculorum acribus*.

§§ γένοιτο κ.τ.λ.: cp. Her. 5. 9 *γένεοιτο δ' ἄν πᾶν ἐν τῷ μακρῷ χρόνῳ*.—*μέντ' ἄν*, a crasis frequent in Attic prose (Dem. or. 1 § 26, Plat. *Rep.* p. 375 D, etc.). Here *μέντοι* expresses reflective

assent ('well, certainly'), as so often in Plato (*e.g.*, *Soph.* p. 245 B *ἀληθέστατα μέντοι λέγεις*).—θεοῦ, not θεάς,—the generalising masc.: Aesch. *Eum.* 297 (ref. to Athena), *ἔλθοι· κλύει δὲ καὶ πρόσωθεν ὦν θεός*. So *Ant.* 463 (*ὄστις*), *Tr.* 151 (*αὐτοῦ*), *El.* 145 (*ὄς*), 771 (*πάσχοντι*), 1026 (*ἐγχειροῦντα*), 1105 (*τὸν ἀγχιστον*).

§§ μένομι' ἄν. Among its many shades of meaning, the opt. with *ἄν* sometimes expresses, as here, what the speaker feels that he *must* do; cp. *Ant.* 1108 *ὦδ' ὡς ἔχω στείχομι' ἄν* (n.). See below, 186.—*ἤθελον δ' ἄν*, as *Ph.* 1278, and *ib.* 1239 *ἄν... ἐβουλόμην*: so *ἠθέλησα* with *ἄν*, *ib.* 427, *O. T.* 1348, and *εἰλόμην ἄν*, *Tr.* 734. For *ἤθελον* without *ἄν*, see 1400.—*ἐκτὸς ὦν τυχεῖν*, to be clear of the peril: cp. *Ph.* 504 *ἐκτὸς ὄντα πημάτων*: *ib.* 1260 *ἴσως ἄν ἐκτὸς κλαυμάτων ἔχοις πόδα*: fr. 657. 3 *ἐκτὸς εἰσι τῶν κακῶν*.

§§ οὔτος: 71.—*Αἴας*. When a proper name of the 3rd declension comes from a stem ending in *αντ* (as *Αἴαντ*), the Attic vocative ends in *ας*: so *Θόας*, *ἄκουσον*, Eur. *I. T.* 1436. The Homeric vocative of *Αἴας* is always *Αἴαν* (*ᾶ*),—formed on the analogy of the voc.

ATH. Nay, even now, he shall not see thee, though thou art near.

OD. How so, if he still sees with the same eyes?

ATH. I will darken them, though they are open.

OD. Well, all is possible when a god contrives.

ATH. Stand silent, then, and stay where thou art.

OD. I must stay.—Would that I were far from here!

ATH. What ho, Ajax, once again I call thee! is this thy scanty regard for thine ally?

*Enter AJAX, holding a blood-stained scourge in his hand.*

AJ. Hail, Athena! Hail, Zeus-born maid! How well hast thou stood by me! Yea, I will crown thy shrine with trophies of pure gold for this prize!

ATH. 'Tis fairly spoken. But tell me this—hast thou dyed thy sword well in the Greek camp?

AJ. That vaunt is mine; I disclaim it not.

ATH. And perchance turned thine armed hand on the Atreidae?

*αἶαν*, but the accent remains, and the *σ* is still clear. The form *Atas* is also supported here by E and Mosq. b; also by Eustath. p. 1469. 59, Greg. Cor. *De Dialect. Att.* p. 53, and Choeroboscus p. 105. 13 (ed. Gaisf.) = Bekker *Anecd.* p. 1183. But A, with the great majority of the later MSS., has *Αἶαν*, and so the Aldine. 96 τὸ μὴ MSS., and Ald.: Wecklein writes τὸ μὴ οὐ, as proposed, after Herm., by Nauck (who in his text, however, leaves τὸ μὴ). 97 ἤχμασας] Reiske and Musgrave conj.

from stems in *οντ*, as *Κρέον* (stem *Κρεοντ*). The vocatives *Πουλυδάμα* (*Il.* 12. 231), *Λαοδάμα* (*Od.* 8. 141) are exceptions, due perhaps to a sense that here the ending *-αν* might suggest an accusative.

τῆς συμμάχου: there is a terrible irony in this, since he had angered her by rejecting her aid in battle (774).

91 Ajax enters from the tent, carrying the heavy, blood-stained thong, with which he has been scourging the cattle (241 f.). Hence the title *μαστιγοφόρος* (see Argument to the Play).

Διογενὲς τίκνον: cp. Aesch. *Th.* 127 ὦ Διογενὲς φιλόμαχον κράτος (Athena): Eur. *Cycl.* 350 ὦ Παλλὰς, ὦ δέσποινα, Διογενὲς θεά. Cp. *Ion* 465 παῖς ἂ Λατογενής.

92 ε. παρόσης: cp. 117.—στέψω, 'crown,' in the fig. sense of 'honouring with gifts': cp. *El.* 457 ὅπως τὸ λοιπὸν αὐτὸν ἀφνεωτέρας | χερσὶ στέψωμεν ἢ τανυὸν δωροῦμεθα: *Ant.* 431 χαῖται . . τὸν νέκυν στέφει. (In later Greek, *στεφανοῦν* is said of any *honorarium*; as Plut. *Timol.* 16 τὸν . . ἀθροῦπον ἐστεφάνωσαν . .

*δέκα μναῖς*.) Here, the word may refer more esp. to *hainging up* trophies in Athena's temple (Aesch. *Th.* 278 λάφυρα δῶν δουρίπηχθ' ἀγνοῖς δόμοις | στέψω,—where, however, the text is doubtful: cp. *Agam.* 577 ff.).—λαφύροις (rt. λαβ), spoils taken from the enemy, a poetical word, used by Xenophon. The epithet *παγχυρότοις* suggests votive gifts (*ἀναθήματα*) of golden vessels.

94 ε. ἐκείνο marks (better than *τοῦτο* would have done) the somewhat abrupt change of subject. Athena treats Ajax as one whose thoughts can be turned at pleasure in any new direction.—ἔγχος, 'sword'; cp. 287, 658, 907, *Ant.* 1236; synonymous with *ξίφος* (10, 231, 1034), and *φάσγανον* (834, 890).—εὐ: cp. 18.—πρὸς Ἀργείοις στρατῶ, 'on' them,—denoting an encounter at close quarters; cp. 97.

96 τὸ μὴ, where (after the negative) τὸ μὴ οὐ would be normal; so *O. T.* 1387 f., *Ant.* 443, *Ph.* 348 f.

97 ἤχμασας χεῖρα; The exact sense seems to be, 'hast thou used an armed

- ΑΙ. ὥστ' οὔ ποτ' Αἴανθ' οἶδ' ἀτιμάσουσ' ἔτι.  
 ΑΘ. τεθνάσω ἄνδρες, ὡς τὸ σὸν ξυνηῆκ' ἐγώ.  
 ΑΙ. θανόντες ἤδη τὰ μ' ἀφαιρείσθων ὄπλα. 100  
 ΑΘ. εἶεν, τί γὰρ δὴ παῖς ὁ τοῦ Λαερτίου,  
 ποῦ σοι τύχης ἔστηκεν; ἢ πέφευγέ σέ;  
 ΑΙ. ἦ τοῦπίτριπτον κίναδος ἐξήρου μ' ὄπου;  
 ΑΘ. ἔγωγ'. Ὀδυσσεά τὸν σὸν ἐνστάτην λέγω.  
 ΑΙ. ἦδιστος, ὦ δέσποινα, δεσμώτης ἔσω 105  
 θακεῖ· θανεῖν γὰρ αὐτὸν οὔ τί πω θέλω.  
 ΑΘ. πρὶν ἂν τί δράσης ἢ τί κερδάνης πλέον;  
 ΑΙ. πρὶν ἂν δεθεῖς πρὸς κίον' ἐρκείου στέγης

ἦμας, which Wunder and Blaydes adopt.—*χέρα*] *χέραι* L: a corruption which may have arisen from *χέρας* (the reading of Γ), rather than from *χερί*. 98 ὥστ' MSS., and Ald.: Elmsley conj. *ὡς*.—*οἶδ'*] *οἶδ'* L: schol. in marg., *ἐάν δασυνθῆ τὸ οἶ [i.e., if we read οἶδ'] ἔσται ἐπὶ τῶν 'Ἀτρεΐδ <ὦν>, <ἐάν δε> ψιλὸν τὸ οἶδα ἀντὶ τοῦ ἐπίσταμαι*. A, with most MSS. and Ald., has *οἶδ'*.—*ἀτιμάσουσ'*] *ἀτιμάσωσ'* L, but a later hand has tried to alter *ω* into *υ* (ov). 99 ἄνδρες] *ἄνδρες* MSS., and Ald.—*ἐγώ*] Meineke

hand upon them?' The acc. *χέρα* is analogous, though not precisely similar, to the cognate accusative in *αἰχμάσαι τάδε* (*Tr.* 355, 'to do those deeds of arms'), and *αἰχμάς αἰχμάσσουσι* (*Il.* 4. 324), 'they will wield spears.' The fact that *πρὸς* stands with dat., and not with acc., shows that the phrase cannot mean, 'hast thou armed thy hand against them?'—Musgrave's *ἦμας*, though specious, is coarser; there is a keen edge in the reference of *ἦμασας* to the prowess of a warrior.

98 ὥστ' ('so that') is far better here than *ὡς* ('know that . . .', 39); and is the more forcible because *γε* is absent (cp. 45 n.).—*Αἴαντ'* (instead of *ἐμέ*) adds a certain majesty to the vaunt; cp. 864: as when Achilles says (*Il.* 1. 240), *ἦ ποτ' Ἀχιλλῆος ποθὶ ζεταί νῆας Ἀχαιῶν*.

99 τὸ σὸν, 'thy saying'; cp. 1401: but in 1313, 'thy interest.'

100 θανόντες . . ἀφαιρείσθων. The grim irony is like that of *O. T.* 1273 f. *ἐν σκότῳ . . | ὄψοιαθ'*: *O. C.* 1377 (they are to die) *ἔν' ἀξιώτων τοὺς φυτεύσαντας σέβειν*: *Ant.* 310 (after a like threat) *ἔν' εἰδότες τὸ κέρδος ἐνθεν οἰστέον | τὸ λοιπὸν ἀρπάγητε*: *Tr.* 1110 (Deianeira shall perish) *ἔν' ἐκδοαχθῆ πᾶσω ἀγγέλλων κ.τ.λ.*

τὰ μ', emphatic: the arms which, when Achilles was dead, belonged by right to

Ajax. Schol.: *καλῶς τὰ ἐμὰ ἔφη, οὐχ ἂ δέι με λαβεῖν, ὡς ἰδίων ἀπεστερημένος*.

101 εἶεν ('so far so good') marks that the speaker is about to pass to a new point; *O. C.* 1308, *Εἰ. 534, Ph.* 1308.—*τί γὰρ δὴ*: here *γὰρ* ('now') merely prefaces the question; *δὴ* = 'then,' 'in the next place.' *Cp. Eur. I. T.* 576 *τί δ' ἡμεῖς οἱ τ' ἐμοὶ γεννήτορες; | ἄρ' εἰσὶν*;

*ποῦ σοι τύχης ἔστηκεν*; *Cp.* 314: *O. T.* 1442 *ἔν' ἔσταμεν | χρεῖας*: *Tr.* 375 *ποῦ ποτ' εἰμι πράγματος; ἰδ. 1145 ξυμπορᾶς ἔν' ἔσταμεν*.—*σοι*, ethic dat.: *O. C.* 81 *ἦ βέβηκεν ἡμῖν ὁ ξένος; (i.e., 'Do we find ourselves alone?')* For the double question, cp. 983 f.

102 τοῦπίτριπτον, 'accursed'; cp. the imprecation, *ἐπιτριβεῖς* (*Ar. Av.* 1530, *Thesm.* 557). Others explain it, from the sense 'rubbed down,' as 'practised in trickery,' 'knavish' (cp. *περίτριμμα*, *δλημα*, etc.). *Ar. Plut.* 275 *ὡς σεμνὸς οὐπίτριπτος*: *Andoc. or.* 1 § 99 *ὡ συκοφάντα καὶ ἐπίτριπτον κίναδος*. *Ar. Av.* 430 *πυκνύτατον κίναδος, | σόφισμα, κύρμα, τρίμμα, παιπάλημ' ὄλον*. Here *κίναδος* is acc.: cp. 118, *Ph.* 444 n.

*ἐξήρου μ' ὄπου*, sc. *ἐστὶ*: a frequent ellipse after *σπου* (890, *O. T.* 926, *Ant.* 318). *Cp.* 33.

104 ἔγωγ'. In favour of omitting the colon after *ἐγωγ'*, it has been urged

- AJ. So that nevermore will they dishonour Ajax.  
 ATH. The men are dead, as I take thy meaning :  
 AJ. Dead : now let them rob me of my arms !  
 ATH. Good : and then the son of Laertius—in what plight hast thou left him ? Hath he escaped thee ?  
 AJ. What, thou askest me of that accursed fox ?  
 ATH. Yea, in sooth—of Odysseus, thine adversary.  
 AJ. No guest so welcome, Lady : he is sitting in the house—in bonds : I do not mean him to die just yet.  
 ATH. What wouldst thou do first ? What larger advantage wouldst thou win ?  
 AJ. First, he shall be bound to a pillar beneath my roof—

conj. *ἔπος*. 102 *ἔστηκεν* L and A.—*ἦ* L, with most MSS. : but *ἦ* Pal. (with *ἦ* above). The Aldine points thus : *ποῦ σοι τύχης ἔστηκεν, ἦ πέφενγέ σε ;* 104 *ἔγωγ'* [*ἔγω δ'* Zonaras 2. p. 1448 (*ap. Blaydes*): *ἔγω δ' Γ.—ἔγωγ'.* 'Οδυσσεύς'] Bothe deletes the point after *ἔγωγ'*. Nauck writes *ἔγωγ'.* 'Οδυσσῆ'. Dindorf conj. 'Οδυσσεύς' *ἔγωγ'*. 107 *κερδάνησ* L, with *εἰς* above from a late hand ; *κερδάνεις* A. But the aor. subj. is in most MSS., and Ald. 108 *ἔρκειου* Elmsley : *ἔρκιου* MSS., and Ald.

that, if it remains, the goddess seems to accept the description just given of her favourite; and that it would better become her to reply merely, 'I mean Odysseus, thy foe.' But she is displaying the insanity of Ajax, and has already received his fierce vaunts with the irony of seeming approval.—'Οδυσσεύς, with synizesis: cp. Eur. *Phoen.* 913 *σφάξαι Μενοικέα τόνδε*: [Eur.] *Rhes.* 977 *ἔπειν' Ἀχιλλέα Θέτιδος κ.τ.λ.* But synizesis is not applied by Sophocles to 'Οδυσσεύς in *Ph.* 1220, to Ἀχιλλέα in *Ph.* 331 and 358, or to Θησέα in *O. C.* 1055 and 1630. Here Nauck writes 'Οδυσσῆ, a form found in *Rhes.* 708; cp. Eur. *El.* 439 Ἀχιλῆ.

*ἑνστάτην*, 'adversary': a word not extant elsewhere. It comes from *ἐνιστασθαι* as = 'to stand in the way' of a person or thing, 'oppose,' 'resist.' For the literal sense, see Lysias or. 3 § 8 *εὐθύς με τύπτειν ἐπεχείρησεν· ἐπειδὴ δὲ αὐτὸν ἡμνάμην ἐνστάς* ('when I stood up to him and repelled him'), *ἔβαλλέ με λίθοις*: for the fig. sense, Thuc. 8. 69 § 2 *ἦν τις ἐνιστήναι τοῖς ποιουμένοις*. Hence in logic, *ἐνστασις*, *instantia*, 'objection' (cp. Isocr. or. 5 § 39, *ἐνστήναι τοῖς εἰρημένους*). In *Elym. M.* p. 625. 25 *ἐνστάτης* (quoted from this passage) is loosely explained as = *ἀντιστάτης*.

108 *ἤδιστος*, most welcome; cp. *El.* 929 *κατ' οἶκον, ἥδης οὐδὲ μητρὶ δυσχερής*.

108 *κίον* ἔρκειου *στέγη*, lit., 'a pillar of the domestic roof.' As *Zēds*

*ἔρκειος* is the god of the household (*Ani.* 487 n.), *ἔρκειος στέγη* is a poetical phrase for the house. In such a phrase, *στέγη* could mean either (a) 'roof,' or (b) generally, 'building.' Here, it probably means 'roof'; as is suggested by the fact that, in Homer, *ἔρκος* sometimes denotes the enclosure of the *αὐλή*, open to the sky (*Od.* 22. 442, etc.): in using *ἔρκειος*, then, as = 'domestic,' the poet may have felt that *στέγη*, *tectum*, would make the sense clearer. This is also suggested by *κίον*: see Eur. *H. F.* 1006, where the roof of the house falls in, breaking one of the *κίονες* (called also *λαῖνοι ὀρθοστάται*, *id.* 979 f.) which supported it:—*πρὸς κίονα | ἠῶτον πατάξας, δὲ πεσῆμασι στέγης | διχορραγῆς ἐκείτο κρηπίδων ἐπι*. Cp. also Aesch. *Ag.* 897 *ὑψηλῆς στέγης | στύλον ποθῆρη* ('of a lofty roof | A strong-based pillar'; Kennedy).—I now prefer this view to that which takes *ἔρκειος στέγη* as = 'the building of an enclosure'; i.e. an *αὐλή*, open to the sky, within the house;—the *κίον* being then one of the columns of a peristyle surrounding this court, as in the *ἀνδρωνίτις* of an ordinary Greek dwelling.

*θεθεῖς πρὸς κίον*: the regular preparation for a flogging; cp. Aeschin. or. 1 § 59 *δήσαντες πρὸς τὸν κίονα αὐτὸν... ἐμαστιγίουν*. Lysias fr. 52 § 4 *πάλιον πρὸς τὸν κίονα αὐτὸν μαστιγιοῦν δήσαντας*. Hypereides *ap. Pollux* 3. 80. So Plaut. *Bacch.* 4. 7. 24 *abducite hunc intro atque astringite ad*

- AΘ. τί δῆτα τὸν δύστηνον ἐργάσει κακόν ;  
 ΑΙ. μᾶστιγι πρῶτον νῶτα φοινηθεῖς θάνη. 110  
 ΑΘ. μὴ δῆτα τὸν δύστηνον ᾧδέ γ' αἰκίσση.  
 ΑΙ. χαίρειν, Ἀθάνα, τᾶλλ' ἐγὼ σ' ἐφίεμαι·  
 κείνος δὲ τείσει τήνδε κούκ ἄλλην δίκην.  
 ΑΘ. σὺ δ' οὖν, ἐπειδὴ τέρψις ἦδε σοι τὸ δρᾶν,  
 χρῶ χειρί, φείδου μηδὲν ὧνπερ ἐννοεῖς. 115  
 ΑΙ. χωρῶ πρὸς ἔργον· τοῦτο σοὶ δ' ἐφίεμαι,  
 τοιάνδ' αἰεὶ μοι σύμμαχον παρεστάναι.  
 ΑΘ. ὄρας, Ὀδυσσεύ, τὴν θεῶν ἰσχὺν ὄση;  
 τούτου τίς ἂν σοι τάνδρὸς ἢ προνούστερος,  
 ἢ δρᾶν ἀμείνων ἠυρέθη τὰ καίρια ; 120  
 ΟΔ. ἐγὼ μὲν οὐδέν' οἶδ'· ἐποικτίρω δέ νιν  
 δύστηνον ἔμπας, καίπερ ὄντα δυσμενῆ,

109 ἐργάσει Brunck: ἐργάση MSS., meant probably for the fut. 110 θάνη] Bothe and Meineke conj. φανῆ (as Mekler now reads): Dindorf, δαμῆ; Madvig, φθάνη: O. Hense, βαφῆ. 111 δύστηνον] Wolff conj. δειλαιον, to avoid repeating the word used in 109. Cp. cr.n. on 1000. 112 ἐγὼ σ' ἐφίεμαι] ἔγωγέ σ' εἰχομαι L, with Γ and some others: whence Schneidewin conj. ἔγωγέ σ' εἰχομαι (noting that ἐφίεμαι recurs in 116). 113 τείσει] τίσει MSS. For the spelling, see comm. on O. T. 810. 114 ἦδε L, A, with most MSS., and Ald.: ᾧδε Γ (Pal., T, etc.), and as a *v.l.* in Γ and others. 115 ἐννοεῖς] νοεῖς Γ.—In L the first

*columnnam fortiter*.—δεῖν πρὸς κίονα (properly, 'to take and bind to a pillar'), not πρὸς κίονι, was thus the usual phrase; but Artemidorus (c. 160 A.D.) *Oneirocr.* 1. 78 has προσδεθεῖς κίονι ελαβε πληγὰς πολλὰς. Cp. 240.—κίων is masc. in Attic. Herodotus uses it in both genders (fem. 1. 92, masc. 4. 184). With Pindar it is always fem.; and usually so in the *Odyssey*, but not always; in *Od.* 8. 66, πρὸς κίονα μακρὸν ἐρείσας, the masc. has a metrical motive, but not in 19. 38, κίονες ὑψόσ' ἔχοντες.

109 ἐργάσα. In v. 107 she continued his sentence; here, feigning keener alarm, she interrupts it.—Nauck reads ἐργάση (aor.), depending on πρὶν ἄν: which not only is weaker, but requires *δήσας* instead of *δεθεῖς* in 108.

110 πρὶν ἄν..φοινηθεῖς θάνη. After θανεῖν γὰρ αὐτὸν οὐ τί πω θέλω (106), we should have had πρὶν ἄν φοινηθῆ. But the emphasis on μᾶστιγι πρῶτον νῶτα φοινηθεῖς serves to excuse the presence of θάνη,—added, for the sake of greater clearness, after the long interval. So in *Tr.* 1130 Hyllus says of Deianeira, τέθνη-

κεν, and then in 1133 Heracles, οἰμοὶ· πρὶν ὡς χρῆν σφ' ἐξ ἐμῆς θανεῖν χερσὶς; where the stress on τῆς ἐμῆς similarly palliates the illogical form of the sentence.—φοινηθεῖς: Eur. *Hec.* 153 φοινησομένην αἵματι. Ar. *Ach.* 320 καταφαίνου τὸν ἄνδρα τοῦτον εἰς φοινικίδα.

111 αἰκίσση: cp. O. T. 1153 μὴ δῆτα, πρὸς θεῶν, τὸν γέροντά μ' αἰκίσση.

112 χαίρειν..σ' ἐφίεμαι. It seems best to suppose that the constr. is ἐφίεμαι χαίρειν σε, 'It is my injunction that thou have thy will in all else.' Cp. O. T. 1054 f. ὄντων' ἀρτίως | μολαῖν ἐφίεμσθα: where the acc. similarly belongs to the inf. There is no example of ἐφίεμαι τινα (instead of τινι) ποιεῖν τι: though we find in *Tr.* 1221 τοσοῦτον δὴ σ' ἐπισκῆπτω, like κελεύω τινά τι. Nor does the sense here require that σε should be the object of ἐφίεμαι.—Remark the objection to rendering ἐφίεμαι here 'I desire': when the verb has that sense, with an inf., its subject is the same as that of the inf.: e.g. *Phil.* 1315 ὦν δέ σου τυχεῖν ἐφίεμαι, | ἀκουσον. Further, the sense, 'enjoin, 'command,' better suits the insane ὄβρις



ATH. The hapless man—what despite wilt thou do unto him?

AJ. —and have his back crimsoned with the scourge, ere he die.

ATH. Nay, do not torture the wretch so cruelly.

AJ. In all else, Athena, I say, have thy will; but *his* doom shall be none but this.

ATH. Nay, then, since it delights thee to do thus, hold not thy hand, abate no jot of thine intent.

AJ. I go to my work:—but thou, I charge thee, stand ever at my side as thou hast stood to-day! [*Exit* AJAX.]

ATH. Seest thou, Odysseus, how great is the strength of the gods? Whom couldst thou have found more prudent than this man, or more valiant for the service of the time?

OD. I know none; and I pity him in his misery, for all that he is my foe,

corrector (S) has written in the marg., γρ. ἐντέπει. 116 τοῦτο σοί (made from σοί) δ' ἐφίεμαι L. τοῦτό σοι δ' ἐφίεμαι Ald., and so most edd.: Bergk conj. σοί δὲ τοῦτ' ἐφίεμαι. Dindorf writes, σοί δ' ἐφίεμαι, θεά, with the approval of Nauck, who in his text, however, prints [τοῦτο] σοί δ' ἐφίεμαι. 118 δση;] δση; L. 120 ἠρέθη] εὐρέθη MSS. See comm. on O. T. 68. 121 ἐποικίρω] ἐποικίρω MSS. For the spelling see comm. on O. T. 13. 122 ἐμπης MSS., and Ald.: ἐμπας Brunck and Heath, from schol. here, Ἴωνες ἐμπης φασίν, Ἄττικοί δὲ ἐμπας καὶ ἐμπα. Cp. 1338.

of Ajax.—χαίρειν..τάλλα, to have her pleasure, i.e., to have her commands obeyed, in all other things: schol. ἐφίεμαι σε εἰς τὰ ἄλλα κελύειν μοι καὶ χαίρειν ὡς πειθομένου μου.

114 ε. σὺ δ' ὄν: for this use of ὄν with pron. and imperat., cp. 961: O. T. 669 ὄ δ' ὄν ἐτω: Ar. Ach. 185 οἱ δ' ἰδίων κάβων. | ΔΙ. οἱ δ' ὄν βοώντων.—τέρψις ἦδε σοὶ τὸ δρᾶν: the inf. (with art. added, as oft., O. C. 47 n.) is in apposition with τέρψις ἦδε: 'since this is thy pleasure,—even to do (thus).' Instead of τέρψις σοὶ τὸ δρᾶν τόδε, the defining pron. has been assimilated to τέρψις: cp. Tr. 483 ἡμαρτον, εἰ τι τήνδ' (instead of τόδ') ἀμαρτίαν λέγεις (n.).

χρῶ χαρῆ, φείδου κ.τ.λ.: the asyndeton adds vigour to the command: cp. 811 χωρῶμεν, ἐγκονῶμεν: 844 γένεσθε, μὴ φείδεσθε: 988 ἴθ', ἐγκόνοι, σύγκαμνε: Eur. Hec. 1044 ἄρασε, φείδου μηδέν.—μηδέν, adv.: ὄν=τοῦτων ᾶ: so Eur. Med. 400 φείδου μηδέν ὄν ἐπίστασαι.

116 τοῦτο σοί δ' ἐφίεμαι. The emphasis on τοῦτο warrants the place of δέ, which often, indeed, comes third in a sentence, or even later; cp. 169: O. T.

485 ὁ τι λέξω δ' ἀπορῶ: Aesch. P. V. 399 δακρυσιστακτον ἀπ' ὄσων ραδινῶν δ' εἰβομένα ρέος: Eur. fr. 776 δεινὸν γε, τοῖς πλουτοῦσι τοῦτο δ' ἐμφυτον.

118 ὄρῃς..τήν..ισχὺν δση: cp. 103.—τήν θεῶν ἰσχὺν: for the absence of a second art., cp. 664 ἡ βροτῶν παροιμία: Ant. 10 τῶν ἐχθρῶν κακά (n.).

119 ε. τίς ἂν ἠρέθη, 'who could have been found?' the potential aor. indic. with ἂν: cp. Ant. 502 πόθεν κλέος γ' ἂν εὐκλέεστερον | κατέσχον...; Dem. or. 37 § 57 πῶς ἂν..ἐγὼ τί σε ἠδίκησα;—προνούστερος. The Homeric Ajax, though not subtle in thought or speech, has robust good sense: as Hector says (Il. 7. 288), Ἄταν, ἐπεὶ τοι δῶκε θεὸς μέγεθος τε βίην τε | καὶ πνυτήν.—δρᾶν..τὰ καιρία: cp. Shakesp. All's Well 1. 2. 26 He did look far | Into the service of the time, and was | Discipled of the bravest.

121 ε. ἐγὼ μὲν: μὲν merely explains the pron.: cp. 455, Xen. Cyr. 1. 4. 12 ἐγὼ μὲν οὐκ οἶδα. ἔμπας, followed by καίπερ and a participle; Il. 24. 523 ἀλγεα δ' ἐμπης | ἐν θυμῷ κατακείσθαι ἑάσομεν, ἀχνύμενοί περ. Cp. 563.

ὀθούνεκ' ἄτη συγκατέζευκται κακῇ,  
οὐδὲν τὸ τούτου μᾶλλον ἢ τούμὸν σκοποῶν.  
ὀρῶ γὰρ ἡμᾶς οὐδὲν ὄντας ἄλλο πλὴν 125  
εἰδῶλ', ὅσοιπερ ζῶμεν, ἢ κούφην σκιάν.

AΘ. τοιαῦτα τοίνυν εἰσορῶν, ὑπέρκοπον  
μηδὲν ποτ' εἶπες αὐτὸς εἰς θεοὺς ἔπος,  
μηδ' ὄγκον ἀρῆ μηδέν', εἴ τινος πλέον  
ἢ χειρὶ βρίθεις ἢ μακροῦ πλούτου βάθει. 130  
ὡς ἡμέρα κλίνει, τε κἀνάγει πάλιν  
ἅπαντα τὰνθρώπεια· τοὺς δὲ σῶφρονας  
θεοὶ φιλοῦσι καὶ στυγοῦσι τοὺς κακοῦς.

## ΧΟΡΟΣ.

Τελαμώνιε παῖ, τῆς ἀμφιρύτου  
Σαλαμῖνος ἔχων βάθρον ἀγχιάλου, 135

128 This v., suspected by L. Dindorf (*Thees.* 1. 2. p. 2367) and Leeuwen (*Comment.* p. 119), is bracketed by Nauck.—ὀθούνεκ' δὲ ὀθ' ὀνεκ' L, as usual.  
129 εἰδῶλ' εἰδῶλα: L. Cp. comm. on *Ani.* 1146. 127 In L the indication of the person (αθ) has been added by a later hand.—ὑπέρκοπον ὑπέρκοπον γ (as Γ). 129 ἀρη L, A, and others: ἀρης or ἀρης γ. In Suidas, s.v. εἰδῶλον, where vv. 125—133 are quoted, most MSS. have ἀρης, but Bernhardt cites ἀρη (*sic*) and ἀρη as variants. In

128 ἄτη συγκατέζευκται: the more ordinary word would have been συνέζευκται, but metre has prompted the double compound, which recurs only in later Greek. The κατά adds the idea of a constraining force: cp. Plutarch *Camill.* 2 τοὺς ἀγάμους λόγοις τε κείθοντα καὶ ζημίαις ἀπειλοῦντα συγκαταζεύξαι (*constrain into marriage with*) ταῖς χηρευούσαις γυναῖξι. Eur. *Hipp.* 1389 οἷα ξυμφορᾶ συνέζυγης. *Antr.* 98 στερρόν τε τὸν ἐμὸν δαίμον' ὅ συνεζύγη.

124 οὐδὲν τὸ τούτου κ.τ.λ. The σωφροσύνη of Odysseus finds similar expression at 1365 (καὶ γὰρ αὐτὸς ἐνθάδ' ἔξομαι).

126 εἰδῶλ' . . σκιάν. As unreal as phantoms; as unsubstantial as shadows. Cp. fr. 12 ἀνθρωπὸς ἐστὶ πνεῦμα καὶ σκιά μόνον, | εἰδῶλον ἄλλως.

128 αὐτὸς: as Ajax had done more than once (766—775).

129 ὄγκον, 'pomp,' *Tr.* 817. Cp. Shakesp. *Merch.* 1. 1. 124 *showing a more swelling port | Than my faint means would grant continuance.*—ἀρη, 'take upon thee,' 'assume': subjunct. of 1st aor. ἡράμην (not of 2nd aor. ἡράμην, which would have ἄ). The sense of ἡράμην is

usu. 'to take up' or 'take upon one,' rarely 'to win,' which is the regular sense of ἡράμην. See Appendix on 75.—ἀρης (from 1st aor. act. ἦρα) has inferior ms. authority, and is also less suitable in sense: it would mean, 'lift up,' 'exalt.'

130 βρίθεις, 'art weighty,' i.e. 'powerful': cp. Pind. *N.* 3. 40 συγγενεὶ δέ τις εὐδοξία μέγα βρίθει.—μακροῦ, extensive, 'large': cp. 825: *Tr.* 1217 χάριν βραχέαν πρὸς μακροῖς ἄλλοις διδοῦς.—πλούτου βάθει: cp. Tyrtaeus fr. 12. 6 πλουτοῖη δὲ Μίδεω καὶ Κινύρεω βάθιον (so Camerarius: μάλιον G. M. Schmidt): Pind. *O.* 13. 63 βαθὸν κλᾶρον ('a rich domain'): Aesch. *Suppl.* 555 βαθύπλουτον χθόνα (referring to soil): Eur. fr. 453 Εἰρήνη βαθύπλουτε: Callim. *Cer.* 114 τὸν βαθὸν οἶκον ('opulent'): Aelian *V. H.* 3. 18 ἐν εἰρήνῃ τε διάγειν καὶ πλούτῳ βαθεῖ. Indeed, βαθὸς could be said (like παχὺς) of a rich man: Xen. *Oec.* 11. 10 βαθεῖς τε καὶ ἐρρωμένους ἄνδρας, 'men of substance and power.'—The feeble v.l. βάρει (cr. n.) was prompted by βρίθεις.

131 ἡμέρα: cp. 475: Pind. *P.* 8. 95 ἐπάμεροι· τί δέ τις; τί δ' οὐ τις; σκιάς ὄναρ | ἀνθρώπος.—κλίνει: the image is from depressing the scale of a balance:

because he is bound fast to a dread doom : I think of mine own lot no less than his. For I see that we are but phantoms, all we who live, or fleeting shadows.

ATH. Therefore, beholding such things, look that thine own lips never speak a haughty word against the gods, and assume no swelling port, if thou prevailest above another in prowess or by store of ample wealth. For a day can humble all human things, and a day can lift them up ; but the wise of heart are loved of the gods, and the evil are abhorred.

*Enter the CHORUS of Salaminian Sailors, followers of Ajax.*

CH. Son of Telamon, thou whose wave-girt Salamis is firmly throned upon the sea,

Stobaeus also (*Flor.* 22. 20), where vv. 125—130 are quoted, *δρης* is the vulgate, and *δρη* (*sic*) a *v.l.*: see Gaisford's ed., vol. 1. p. 419. The Aldine has *δρης*, and this was the prevalent reading in the earlier editions, including those of Brunck and Hermann. 130 *βρίθεις*] Nauck conj. *σικεΐς*.—*βάθει* L, with most MSS.; so too Suidas and Stobaeus (see on 129): *βάρει* r (including A, where *βάθει* is written above), and Ald. 131 *ἡμέρα*] Burges conj. *ἡμαρ ἐν*. 133 *κακοῦς*] Morstadt conj. *ἀνοῦς*, which Seyffert adopts (preferring it to his own conj. *κενοῦς*). 135 *ἀγχιάλου*] Bothe and Thiersch conj. *ἀγχιάλου*.

*Il.* 19. 223 *ἐπὶν κλυθσι τάλαυτα | Ζεὺς.—* *κἀνάγει*: so *Ph.* 866 *κἀνάγει κἀρα*. Cp. *Ani.* 1158 *τύχη γὰρ ὀρθοὶ καὶ τύχη καταρ-  
ρέπει | τὸν αὐτυχοῦντα τὸν τε δυστυχοῦντ'  
ἀεί*. Eur. fr. 420 *δρᾶς τυράννου διὰ μακρῶν  
ἠδξήμενος | ὡς μικρὰ τὰ σφάλλοντα, καὶ  
μὴ ἡμέρα | τὰ μὲν καθέλειεν ὑψόθεν, τὰ δ'  
ἦρ' ἀνω*.

133 *κακοῦς* (which has needlessly been suspected, cr. n.) is interpreted by vv. 127 ff., and more immediately by the contrast with *τοῖς σώφρονας*: it means those who, like Ajax, are led into *δυσ-  
σέβεια* by overweening self-reliance or pride.

134—200 Parodos, in two main parts, viz., (1) 134—171, the anapaestic marching-song, or parodos proper, sung by the Chorus as they enter; (2) 172—200, the lyric ode, sung after they have taken up their position in the orchestra.

This is the form of Parodos used by Aeschylus in the *Persae*, the *Supplices*, and the *Agamemnon*. Nearest to this early and simple form is that in which lyric strophes are intermingled with anapaestic systems. A parodos of the latter type is found in the *Prometheus Vinc-tus*, the *Antigone*, and the *Philoctetes*.

The anapaestic march consists here of 38 verses; in the Aeschylean *Supplices*, of 40. It is much longer in the *Persae* (64 vv.), and in the *Agamemnon* (63).

The Chorus of fifteen Salaminian sailors enter the orchestra from the spectator's right (as they come from their quarters in the Greek camp). They march in three files (*στοῖχοι*) of five men each. At the close of the anapaests (v. 171), they form themselves in three ranks (*συγὰ*) of five each, facing the proscenium.

It can scarcely be doubted that the anapaests were chanted by the whole Chorus, and not by the coryphaeus alone (see A. Müller, *Gr. Bühnenalterthümer*, p. 217, n. 2).

134 f. *Τελαμῶνε παῖ*: *Il.* 13. 67 *Τελαμώνιον υἱόν*. The followers of Ajax call upon him to come forth from his tent,—where, for some days previously, he had remained in sullen seclusion (194 f.),—and to refute this dire rumour of his onslaught on the cattle. Surely it is a malignant slander. Or is it possible that some angry deity has driven him to such a deed? Assuredly it is abhorrent from his own nature.

*Σαλαμῖνος* (defining gen.).. *βάθρον*, the pedestal, or firm seat, consisting of Salamis. The island itself is the *βάθρον*: this is clear from 859 f. *ὦ γῆς ἱρὸν οἰκίας πέδον | Σαλαμῖνος, ὦ πατρίων ἐστίας βά-  
θρον*. Just so in *Ph.* 1000, *ὅπως ἂν ἦ μοι γῆς τόδ' αἰπεῶν βάθρον*, 'while I have this craggy Lemnos beneath my feet.'

*τῆς ἀμφιόρου Σαλαμῖνος*.. *ἀγχιάλου*:

σέ μὲν εὖ πράσσοντ' ἐπιχαίρω·  
 σέ δ' ὅταν πληγὴ Διὸς ἢ ζαμενῆς  
 λόγος ἐκ Δαναῶν κακόθρους, ἐπιβῆ,  
 μέγαν ὄκνον ἔχω καὶ πεφόβημαι  
 πτηνῆς ὡς ὄμμα πελείας. 140  
 ὡς καὶ τῆς νῦν φθιμένης νυκτὸς  
 μεγάλοι θόρυβοι κατέχουσ' ἡμᾶς  
 ἐπὶ δυσκλείᾳ, σέ τὸν ἵππομανῆ  
 λειμῶν' ἐπιβάντ', ὀλέσαι Δαναῶν  
 βοτὰ καὶ λείαν, 145  
 ἤπερ δορίληπτος ἔτ' ἦν λοιπή,  
 κτείνοντ' αἰθῶνι σιδήρω.  
 τοιούσδε λόγους ψιθύρους πλάσσων  
 εἰς ἄτα φέρει πᾶσιν Ὀδυσσεύς,  
 καὶ ἑφόδρα πείθει. περὶ γὰρ σοῦ νῦν 150  
 εὐπειστα λέγει, καὶ πᾶς ὁ κλύων

137 πληγὴ Διὸς ἢ ζαμενῆς] Herwerden conj. ζαμενῆς πληγὴ Διὸς ἢ. 139 πεφόβημαι is rejected by Herwerden as a gloss; Nauck concurs, though he does not bracket the word. 142 θόρυβοι] In L the *v*, which had been omitted, is added in a very small character above the line. 143—145 L divides the vv. thus:—ἐπι— | λειμῶν'— | βοτὰ καὶ λείαν. 148 ἵππομανῆ] Heath conj. ἵππονόμον (Blaydes ἵππονόμον, also

for the place of the second epithet, see n. on *O. T.* 1199 τὰν γαμψώνυχα παρθένον | χρησιμφόν. While τῆς ἀμφιρύτου would suggest to an Athenian the narrow strait, so familiar to his sight, which divides Salamis from the Attic mainland, the second epithet, ἀγχιάλου, would, as it were, turn his eyes seaward, inviting him to look forth from the shore of Salamis itself towards the Saronic Gulf. Each adjective lends a touch to the picture. This is thoroughly Greek. See, for instance, Eur. *I. A.* 164 ἔμολλον ἀμφὶ παρακτίαν ψάμαθον Ἀυλίδος ἐναλίας, the sandy sea-shore of Aulis by the waves; *Helén.* 400 ἐπ' οἶδμα πόντιον γλαυκῆς ἀλός,—where the blue expanse, the surge, and the depths beneath it (πόντιον) are all suggested.

ἀγχιάλος was properly said of a place on the sea-coast (*Il.* 2. 640 Χαλκίδα τ' ἀγχιάλου). In Aesch. *Pers.* 888 it is a mere general epithet for islands (Lemnos, Icaros, etc.). Here, in the Athenian poet's mind, it has its proper sense, for he is thinking of Salamis as a fringe of the Attic coast; and it is again the

Athenian's point of view which interprets the true relation of ἀγχιάλου to ἀμφιρύτου. ἔχων: cp. Pind. *N.* 4. 48 Ἄτας Σαλαμῖν' ἔχει πατρῶαν.

136 σέ μὲν εὖ πράσσοντ' ἐπιχαίρω: for the acc., expressing the object of joy, cp. *Ph.* 1314 ἦσθην πατέρα τὸν ἀμὸν εὐλογοῦντά σε: Eur. *Hipp.* 1339 τοὺς γὰρ εὐσεβεῖς θεοὶ | θνήσκοντας οὐ χαίρουσι: *Rhes.* 390 χαίρω δέ σ' εὐτυχοῦντα.

137 ε. πληγὴ Διὸς (cp. 279), suggested by his long inaction (194 f.). Cp. *Il.* 12. 37 Διὸς μάλιστα δαμέντες.—ζαμενῆς, vehement; a word not found in *Il.* or *Od.*, but which occurs in *Hom. hymn. Merc.* (307), and is frequent with Pindar; thus fr. 231 τόλμα..ζαμενῆς..λόγος..κακόθρους, like *Tr.* 791 δυσπάρεινος λέκτρον, *O. T.* 518 βίου..τοῦ μακραιωνος: cp. 709.—ἐπιβῆ with acc. is rare; but cp. *O. T.* 1299 τίς σ', ὦ τλήμων, | προσέβη μανία; Eur. *Anacr.* 491 ἔτι σε, πότνια, | μετατροπὰ τῶνδ' ἐπεισιν ἔργων.

139 ε. πεφόβημαι, a form found in *Il.* 10. 510 (πεφοβημένος), and often in Attic prose; it is emphatic (= 'thoroughly scared').—πτηνῆς here suggests timorous

when thy fortunes are fair, I rejoice: but when the stroke of Zeus comes on thee, or the angry rumour of the Danaï with noise of evil tongues, then I quake exceedingly and am sore afraid, like a winged dove with troubled eye.

And so, telling of the night now spent, loud murmurs beset us for our shame; telling how thou didst visit the meadow wild with steeds, and didst destroy the cattle of the Greeks, their spoil,—prizes of the spear which had not yet been shared,—slaying them with flashing sword.

Such are the whispered slanders that Odysseus breathes into all ears; and he wins large belief. For now the tale that he tells of thee is specious; and each hearer

ἰπποθερῆ, or ποιομανῆ): M. Schmidt, ὄπλομανῆ. 145 βοτὰ] βοτὰ L. 146 λοιπῆ] Herwerden conj. κοινῆ. 147 αἰθωνι] In L the w has been pared down into o: and the ai is very faint. Gloss above, λαμπρῶ. 148 λόγου ψιθύρου] L has the letters σ ψι in an erasure. 149 πᾶσιν Ὀδυσσεύς A, with most MSS., and Ald.: πάντων Ὀδυσσεύς L (also as a v.l. in Pal.). Nauck writes πάντων Ὀδυσσεύς. 150—152 L divides these vv. as above; but Dindorf thus:—καὶ σφόδρα—| περὶ γάρ—| καὶ πᾶς—| χαίρει μάλλον. 151 εὐπειστα L, A, with most MSS., and Ald.:

flight; cp. *Il.* 5. 778 τρήρωσι πελειάσιν ἴθμαθ' ὁμοίαι.—δύμα πελειάσιν, since fear or anguish is seen in the eye; cp. *Tr.* 527 ἀμφινεικητον δύμα νόμφας (n.). *O. C.* 729 ὄρω τιν' ὑμᾶς ὀμμάτων εὐφρόνας | φόβον νεωρῆ.

141 ε. τῆς νῦν φθιμένης νυκτός, thus placed at the beginning of the sentence, indicates the time to which the whole following statement refers. As the rumours began only at daylight, the reference is, in strictness, to the moment denoted by ἐπιβάντ'—δέσσαι.—ἐπὶ δυσκλαίᾳ, *for*, *lepiding. fo.*, our *diagnose*; cp. *Her.* 1. 68 ἐπὶ κακῷ, 4. 164 ἐπὶ διαφόρῃ.

144 τὸν ἰππομανῆ λειμῶν, the plain 'wild with horses,' i.e., on which great numbers of horses (out at pasture) disport themselves. In *Il.* 20. 221 Erichthonius, son of Dardanus, is described as keeping great droves of horses on the moist meadow-lands near the lower spurs of Ida: τοῦ τρισχιδίαι ἵπποι εἶλος κἀτα βουκολόντο. Sophocles used the word καρπομανῆς (fr. 691), doubtless in a sense parallel with that of ὄλομανῆς, i.e. 'abounding in fruit': and the sense which he attached to λειμῶν ἰππομανῆς was probably λειμῶν δε μαινεταὶ ἵπποις rather than ἐν ᾧ ἵπποι μαινονταί. But the idea of *wild abundance* would naturally, in this case, be blended with that of the horses *frisking* or *galloping* in freedom on the plain. Hence the difference made

by the verbal analysis which we prefer is not one which much affects the picture.—See Appendix.

145 ε. βοτὰ καὶ λέλαν: a hendiadys, = βοτὰ βορδληπτα: cp. *El.* 36 ἀσπίδων τε καὶ στρατοῦ (= στρατοῦ ὠπλισμένον): *Eur. Bacch.* 919 Θήβας καὶ πόλισμι' ἐπτάστομον. We might, indeed, understand βοτὰ of the sheep, and λέλαν of the oxen (cp. 53 n.): but that seems less fitting here. λοιπῆ = ἀδατος. See on 53.—αἰθωνι σιδήρῳ, the Homeric phrase (*Il.* 4. 485, 7. 473, 20. 372). This epithet, 'flashing,' is given also to other objects of bright metal, as a λέβης or a τρίπους (*Il.* 9. 123, 24. 233).

148 ε. ψιθύρου: *Pind. P.* 2. 75 οἶα ψιθύρων παλάμας (the arts of slanderers) ἔπετ' αἰεὶ βορῶν. (*Er. Rom.* i. 30 ψιθυριστάς, καταλάλους.)

πᾶσιν Ὀδυσσεύς. L has πάντων Ὀδυσσεύς, and it is possible that (as Nauck thinks) the poet wrote πάντων Ὀδυσσεύς. (Euripides has that Homeric form in anapaests, *Her.* 143 ἤξει δ' Ὀδυσσεύς δσον οὐκ ἤδη.) But it seems improbable, seeing that the short form occurs nowhere else in Sophocles, though he uses the name some twenty-five times. On the other hand, a transcriber might easily have written the gen. πάντων after ὄστα, by mistake for the less usual dative.

151 εὐπειστα has the best authority here, but is otherwise known only from

τοῦ λέξαντος χαίρει μάλλον,  
 τοῖς σοῖς ἄχεσιν καθυβρίζων.  
 τῶν γὰρ μεγάλων ψυχῶν ἰεῖς,  
 οὐκ ἂν ἀμάρτοις· κατὰ δ' ἂν τις ἐμοῦ 155  
 τοιαῦτα λέγων οὐκ ἂν πείθῃ.  
 πρὸς γὰρ τὸν ἔχονθ' ὁ φθόνος ἔρπει.  
 καίτοι σμικροὶ μεγάλων χωρὶς  
 σφαλερὸν πύργου ῥῦμα πέλονται·  
 μετὰ γὰρ μεγάλων βαιὸς ἄριστ' ἂν, 160  
 καὶ μέγας ὀρθοῖθ' ὑπὸ μικροτέρων.  
 ἀλλ' οὐ δυνατὸν τοὺς ἀνοήτους  
 τούτων γνώμας προδιδάσκειν.  
 ὑπὸ τοιούτων ἀνδρῶν θορυβεῖ,  
 χῆμεις οὐδὲν σθένομεν πρὸς ταῦτ' 165  
 ἀπαλέξασθαι σοῦ χωρὶς, ἀναξ.  
 ἀλλ' ὅτε γὰρ δὴ τὸ σὸν ὄμμ' ἀπέδραν,

ἐπιστα ι (Γ, Harl., Ien., etc.). The usual statement, that an early hand in L has corrected ἐπιστα to ἐπειστα, needs modification. The α of ἐπιστα, written in the usual compendium ς, remains complete. But another hand has added a light upward stroke to the left limb of ς, as if to indicate a tall ι. It looks as if the writer did not feel confidence enough to correct by erasure, but merely wished to make a suggestion. 152 τοῦ λέξαντος] Nauck brackets these words; for which F. W. Schmidt would substitute τοῦδ' ἐξ ἀνδρός. 153 In L, the letters ῖσ of τοῖς, and the circumflex of σοῖς, are from a late hand. The 1st hand had written τὸ, but whether σοῖσ or σοῖς', is not clear.

Aristotle. In *Eth. N.* 7. 10 (p. 1151 b 10) ἐπειστος, δταν τύχη, ἔσται δ' ἐγκρατής, it means, 'easy to persuade,' as opp. to δύσπειστος. But in another place (Arist. *περὶ ἀτόμων γραμμῶν*, p. 969 b 22), the words ἐπειστον δι' ἀνάγκη κ.τ.λ. mean, 'it is easy to show,' etc. As we can say, πείθω τινά τι, it is natural that ἐπειστος should be capable of both senses. Here ἐπειστα will be, 'things of which it is easy to persuade the hearer.' It has more point than εὔπειστα, since it implies the skill of the calumniator. Cp. fr. 786 ταχεῖα πειθῶ τῶν κακῶν ὀδοιπορεῖ.

152 τοῦ λέξαντος, not, of course, Odysseus, but simply the man from whom ὁ κλύων heard the story. The slander *mobilitate viget, viresque acquirit eundo* (*Aen.* 4. 175). As it spreads and gains in strength, the spiteful joy of each new hearer is greater than that of his informant.

153 ἄχεσιν καθυβρίζων: for the dat., cp. Her. 1. 212 τριτημοριδι τοῦ στρατοῦ

καθυβρίσας: Paus. 4. 27. 3 καθυβρίσαντες τῶν Διοσκούρων τῇ θυσίᾳ. Similarly Her. 3. 37 τῷ ἀγάλματι κατεγέλασε.

154 ε. τῶν . . . μεγάλων ψυχῶν, those διοτρεφεῖς βασιλεῖς like Ajax, who, in the true Homeric spirit, are conceived as μεγάθυμοι, μεγαλόψυχοι above common men.—ιεῖς with gen., like other verbs of 'aiming at': *Ant.* 1034 τοξέυειν ἀνδρὸς τοῦδε: Eur. *Cycl.* 51 ῥίψω πέτρον σου.—ἀμάρτοις (cr. n.), the original reading in L, seems better, as being simpler and clearer, than ἀμάρτοι, though τις could, of course, be easily supplied from the next clause.

κατὰ δ' ἂν τις ἐμοῦ: for the separation of κατὰ from its case, cp. 969.

157 τὸν ἔχονθ', the rich or great: Eur. *Suppl.* 240 οἱ δ' οὐκ ἔχοντες καὶ σπανίζοντες βλου . . . | ἐς τοὺς ἔχοντας κέντρ' ἀφῶσιν κακά. So *Alc.* 57, etc.—ὁ φθόνος. Cp. Pind. *N.* 8. 22 (of φθόνος) ἀπτεται δ' ἔσλων αἰε, χειρόνεσσι δ' οὐκ ἐρίζει. Trag. incert. frag. 547. 12 (ed. Nauck) πρὸς γὰρ τὸ

rejoices more than he who told, despitefully exulting in thy woes.

Yea, point thine arrow at a noble spirit, and thou shalt not miss; but should a man speak such things against me, he would win no faith. 'Tis on the powerful that envy creeps. Yet the small without the great can ill be trusted to guard the walls; lowly leagued with great will prosper best, great served by less.

But foolish men cannot be led to learn these truths. Even such are the men who rail against thee, and we are helpless to repel these charges, without thee, O king. Verily, when they have escaped thine eye,

**154** ψυχῶν is suspected by Nauck.—After *lets* the gloss λόγους stands in a few of the later MSS. (as Pal., Harl.). **155** ἀμάρτοι] In L the 1st hand wrote ἀμάρτοις: the σ has, however, been effaced, not by erasure (nor, as Dindorf states, 'per lineolam'), but by a blot. Suidas s. v. κλέει has ἀμάρτοις. A, with the other MSS. and Ald., has ἀμάρτοι, as the schol. in L also read (*lets τις <οὐκ> ἂν ἀμάρτοι*). **156** οὐκ ἂν] written οὐ κἂν in L. **159** σφαλερὸν] χαλεπὸν Suidas s. v. ῥῆμα. **161** ὀρθοῖθ'] L has the second θ in an erasure.—μικροτέρων L: μικροτέρων r. **167** ἀπέθραν] L has δ in an erasure (from ἐ?).

λαμπρὸν ὁ φθῶνος βιάζεται (λιάζεται Wecklein).

**159** πύργου ῥῆμα, *protection, garrison*, for the city walls: *O. T.* 56 ὡς οὐδὲν ἔστιν οὔτε πύργος οὔτε ναὺς | ἔρημος ἀνδρῶν μὴ ξυνοικοῦντων ἔσω. For ῥέεσθαι, 'to defend,' said with ref. to a town, cp. *Il.* 6. 403 ἔρβετο Ἴλιον Ἐκτωρ: *O. T.* 72 τήρδε ῥυσαιμην πόλιν.—Not, 'tower of defence.'

**160** ζ. μετὰ expresses *alliance*, and *ὑπό, service*; but there is no stress on the difference of relationships.—ὀρθοῖθ', have a fair course, be prosperous: cp. *Ani.* 675 τῶν δ' ὀρθοῦμένων | σώζει τὰ πολλὰ σώμαθ' ἢ κειραρχία (n.).—Some suppose an allusion to building. The small stones, filling the interstices, keep the large stones in their places: *Plat. Legg.* p. 902 E οὐδὲ γὰρ ἀνευ μικρῶν τοὺς μεγάλους φασὶν οἱ λιθολόγοι λίθους εἶ κείσθαι. 'Great without small Make a bad wall,' Donaldson, *New Crat.* § 455. The simple words do not warrant this fancy.

**163** τούτων γνώμας, maxims, precepts, *concerning* these things. προδιδάσκειν properly implies *gradual teaching* (*Plat. Gorg.* p. 489 D, *πρωτέρων με προδιδάσκει*), and is fitting here because the truths are elementary.

**164** ζ. τοιούτων, 'so foolish,' referring to τοὺς ἀνοήτους: cp. 218, 251, 562, 929.—ἀπαλλάσθαι: this form is quoted by Hesychius from the poet's lost *Hipponeos*

(*Soph. fr.* 282). In *O. T.* 171 ἀλέξεται is a fut.: which, like this aor., seems to come from a stem ἀλεκ rather than from ἀλεξ (whence the pres. ἀλέξω): see n. there.

**167—171** ἀλλ' ὅτε γὰρ δὴ...πτήξειαν ἄφωνοι. The most probable account of this passage is that δ' should be inserted after *αἰγυπιδῶν* in 169 (cr. n.). 'We can do nothing without thee;—no (we are helpless), for, when they have escaped thine eye, they chatter like flocking birds; but (δέ) terrified by the mighty vulture, perchance they will suddenly cower,' etc. Note these points:—

(1) ἀλλὰ prefaces a confirmation of the statement just made in a *negative* form (165 οὐδὲν σθένομεν): cp. *El.* 307 ἐν οὖν τοιούτοις οὔτε σωφρονεῖν, φίλαι, | οὐτ' εὐσεβεῖν πάρεστιν, ἀλλ' ἐν τοι κακοῖς | πολλή' στ' ἀνάγκη κάπιτηθεύειν κακῶ.

(2) ἀλλὰ... γὰρ is elliptical; 'No (we can do nothing), for' etc.: cp. *El.* 223 ἀλλ' ἐν γὰρ θενοῖς οὐ σχήσω κ.τ.λ., 'but (ye speak in vain), for' etc.: *Ani.* 155 ἀλλ' ὅδε γὰρ δὴ... | χωρεῖ, 'but (let us cease), for' etc.

(3) The reading μέγαν αἰγυπιδῶν δ' ὑποδείσαντες, which allows the words μέγαν αἰγυπιδῶν to *begin* the clause describing the sudden discomfiture of the foes, gives those words a signal force and spirit. They become much tamer, if, deleting ὑποδείσαντες and the stop after ἀγέλαι, we

παταγούσιν ἄτε πτηνῶν ἀγέλαι·  
 μέγαν αἰγυπιὸν <δ> ὑποδείσαντες  
 τάχ' ἂν ἐξαίφνης, εἰ σὺ φανείης,  
 σιγῇ πτήξειαν ἄφωνοι.

170

στρ. ἦ ῥά σε Ταυροπόλα Διὸς Ἄρτεμις,  
 2 ὦ μεγάλα φάτις, ὦ  
 8 μᾶτερ αἰσχύνας ἐμᾶς,  
 4 ὤρμασε πανδάμους ἐπὶ βούς ἀγελείας,  
 5 ἦ πού τινος νίκας ἀκάρπτων χάριν,

175

168 ἄτε A, with most MSS., and Ald.: in L it has been made from *ἄπερ*, which is in the lemma of the schol. 169 μέγαν αἰγυπιὸν ὑποδείσαντες MSS. (L ὑπο δείσαντες, another δ having been erased after ὑπο). G. Schneider conj. μέγαν αἰγυπιῶν. After αἰγυπιὸν, Dawes adds δ': Heath, γ': Tourp, σ'. Lobeck (ed. of 1809) transposed ὑποδείσαντες to a place after φανείης (as Seyffert does); but afterwards adopted the reading of Dawes. Dobree (*Adv.* II. p. 43) rejects *ὑποδείσαντες* as a gloss: and so Bergk, Nauck, Wecklein. 170 Hermann points thus, τάχ' ἂν ἐξαίφνης, εἰ:

place a comma after αἰγυπιὸν, and govern it by ἀποδράσαι supplied from ἀπέδραν.

(4) This reading is confirmed by the fact that since ὑποδείσαντες refers to the foes of Ajax (and not, as the schol. took it, to the birds), there is a change from simile to metaphor: the 'vulture' is Ajax. This is quite in the manner of Sophoclean imagery: cp. n. on *Ant.* 117 ff.—For other views, see Appendix.

ὄτε..δὴ, epic, 'when now,' 'when at length,' *Od.* 2. 314 νῦν δ' ὄτε δὴ μέγας εἰμί.—ἀπέδραν, for ἀπέδρασαν (*Thuc.* 1. 128), like the poetical ἔβαν, ἔσαν, ἔτλαν, etc.—αἰγυπιὸν, an Homeric image: *Od.* 22. 302 οἱ δ', ὡς τ' αἰγυπιοὶ γαμφιώνυχες ἀγκυλοχεῖλαι | ἐξ ὀρέων ἐλθόντες ἐπ' ὀρνίθεσσι θόρωσι.—τάχ' ἂν can mean only 'perchance': we cannot take τάχα separately, as = 'swiftly'; ἐξαίφνης should be taken with πτήξειαν, notwithstanding Alcaeus fr. 27, which the poet clearly had in mind, ἔπταρον ὄστ' ὀρνίθες ὤκυν | αλεον ἐξαπινὰς φάνερα.—σιγῇ πτήξειαν ἄφωνοι: σιγῇ implies motionless awe; cp. *Pind.* P. 4. 57 ἔπταξαν δ' ἀκίνητοὶ σιωπῇ. Cp. too the Homeric ἀκὴν ἐγέοντο σιωπῇ.

172—200 The Chorus being now drawn up in the orchestra (134 n.), the lyric part of the Parodos begins. Strophe 172—182=antistr. 183—193: epode 194—200. For metres, see *Metrical Analysis*.

172 ἦ ῥά σε..; The Homeric ἦ ῥα is sometimes interrogative (*Il.* 7. 446), but occurs also where there is no question (*Il.* 164 ἦ ῥά νυ). ἦ ῥα is interrogative in *Pind.* P. 9. 40, *I.* 7. 3: but not in P. 11. 38. This ἦ is not the contracted form of the *disjunctive* ἦέ (*Il.* 6. 378 f. ἦέ...ἦ), which was not used in direct question.

The sailors ask whether Artemis or Ares can have driven Ajax to such a deed. In connection with their chief, the deities of hunting and war naturally occur to them. They do not think of Athena.

Ταυροπόλα = Ταυροπόλος: for the form, cp. *Pind.* O. 3. 26 Λατοῦς ἱπποῦδα θυγάτηρ: *Eur.* *Ion* 1478 Γοργοφόνα. There were two cults of Artemis, originally quite distinct. (1) The Ταυροπόλος was a goddess who rules over bulls,—one of the numerous attributes of Artemis in her relation to wild animals: cp. αἰπόλος, ἱπποπόλος, οἰοπόλος. A Macedonian silver coin (from Amphipolis) shows her riding on a prancing bull, and carrying a torch in either hand. On another coin she appears (with the inscr. ΤΑΥΡΟΠΟΛΟΣ) carrying two torches, and with the horns of a bull growing out of her shoulders: these horns were meant to suggest the crescent moon. The cult of the Ταυροπόλος was purely Greek, and had nothing fierce or cruel about it. (2) The cult of



they chatter like flocking birds: but, terrified by the mighty vulture, suddenly, perchance—if thou shouldst appear—they will cower still and dumb.

Was it the Tauric Artemis, child of Zeus, that drave thee— Strophe.  
O dread rumour, parent of my shame!—against the herds of all our host,—in revenge, I ween, for a victory that had paid no tribute,

most edd. thus, τάχ' ἄν, ἐξαίφνης εἰ. There is no such comma in L, or in the Aldine; but L has a point, and Ald. a comma, after φανεῖης.

173 μεγάλη] Nauck conj. μελέα. 176 ἢ ποῦ τινος Lobbeck: ἢ ποῦ (i.e. ἤκου) τινός L, and Ald.—ἀκάρπτου MSS.: T. Johnson (ed. 1705) conj. ἀκαρπύτου: Nauck writes ἀκάρπτως (as = μὴ καρπωσαμένη). 178 ε. L divides the vv. thus: ἢ δα—| ψευθεῖσα... ἐλαφαβολαῖς.—ψευθεῖσ', δδώροις Stephanus and Musgrave: ψευθεῖσα δώροις MSS.—ἐλαφαβολαῖς L, made from ἐλαφαβολαῖαισ: ἐλαφηβολαῖς A, and Ald.

Artemis Ταυρικὴ (or Ταυρώ) had orgiastic elements; it was of Asiatic origin, and belonged to a primitive stage of nature-worship. The ritual was a bloody one, and in early times involved human sacrifice. This was the Artemis whose cult was said to have been brought to Brauron in Attica, from the Tauric Chersonese, by Iphigenia and Orestes.

It is possible that Sophocles here was thinking *only* of the Ταυροπόλος proper, and names her simply because bulls had been among the victims of Ajax. On the other hand, the savage nature of the bloody onslaught might suggest that she was associated in his thought with the Ταυρικὴ. Such an association occurs as early as Eur. *I. T.* 1457 where the Brauronian Artemis (ἐπιώνυμον γῆς Ταυρικῆς, 1454) is called Ταυροπόλος. The dithyrambic poet Timotheus of Miletus (c. 400 B.C.) addressed the Ephesian Artemis as μαννάδα, θυιάδα, φοιβάδα, λυσσάδα (Bergk fr. 1). See Appendix.

Διὸς, (daughter) of Zeus: cp. 1302 Λαομέδοντος. But the art. (ἡ) is prefixed to Διὸς in 401, 450.

178 ε. μεγάλη refers primarily to the *strength* and *loudness* of the popular rumour (198 f.); but also suggests dread or horror, as when impious words are called μεγάλοι λόγοι (*Ani.* 1350). Cp. 226 ὁ μέγας μῦθος.—μᾶτερ ἀλοχόνας ἑμάς: as πειθαρχία is τῆς ἐδραξίας μήτηρ (*Aesch. Theb.* 224), etc. The boldness is somewhat like that of *O. T.* 157, ὦ χρυσέας τέκνον Ἑλπίδος, ἀμβροσε Φάμα.

175 πανδαίμων... βοῦς, because they were still common property, *lela abastos*: see on 54.

178 ε. ἢ ποῦ, 'I ween': a phrase frequent in this play; cp. 382, 622, 850, 1008: *Tr.* 846.—νίκας τινός ἀκάρπτου χάριν, on account of some victory (given by her to Ajax) which brought her no καρπός, no reward; ἢ δα... ψευθεῖσα ἐνάρων, *either*, it may be, because she was disappointed of spoils; εἴτ' δδώροις ἐλαφαβολαῖς, or by reason of deer-slaying after which he made no δῶρα to her. The general cause, denoted by νίκας... χάριν, is divided into two special cases; (1) a victory in *war*; (2) a victory in *hunting*. [This is simpler than to suppose that νίκας... χάριν refers to the withholding of a *public* offering,—which Ajax ought to have made on behalf of those who fought under his command; and that ἐνάρων refers to a private vow, which he had made on his own account. On this view, *three* different causes would be indicated; and ἢ ποῦ in 176 would be disjunctive,—'either, I ween,'—as it is in *Od.* 13. 234.]

νίκας ἀκάρπτου χάριν = νίκας... ἀκαρπύτου χάριν (*Ani.* 793 f. νεῖκος ἀνδρῶν ἐύνομον): cp. Eur. *I. T.* 566 κακῆς γυναικὸς χάριν ἀχαριν ἀπώλετο. Plat. *Legg.* p. 853 D ὦν δὴ χάριν οὐκ ἐπιχαριν λέγοιμ' ἄν... νόμον. (Others take χάριν as acc. of respect with ψευθεῖσα: 'disappointed as to the tribute,' etc.)—ἢ δα: the *disjunctive* ἢ (or ἢ=ἢε) is rarely thus followed by δα. (Cp. 172 n.) For ἢ... εἴτε, cp. Eur. *Alc.* 114 ἢ Λυκίας | εἴτ' ἐπὶ τὰς ἀνύδρους | Ἄμμωνίδας ἔδρας.—κλυτῶν: cp. the Homeric κλυτὰ τεύχεα.—ψευθεῖσα with gen.: cp. 1382: *Tr.* 712 εἰ τι μὴ ψευσθήσομαι | γνώμης.

- 6 ἢ ῥα κλυτῶν ἐνάρων ψευσθεῖς, ἀδώροις  
 7 εἴτ' ἐλαφαβολίαις;  
 8 ἢ χαλκοθώραξ \*μὴ τιν' Ἐννάλιος  
 9 μομφὰν ἔχων ξυνοῦ δορὸς ἐννυχίοις 180  
 10 μαχαναῖς ἐτείσατο λώβαν;
- ἀντ. οὐ ποτε γὰρ φρενόθεν γ' ἐπ' ἀριστερά, 183  
 2 παῖ Τελαμῶνος, ἔβας  
 3 τόσσον ἐν ποίμναις πίτνων· 185  
 4 ἦκοι γὰρ ἄν θεία νόσος· ἀλλ' ἀπερύκοι  
 5 καὶ Ζεὺς κακὰν καὶ Φοῖβος Ἀργείων φάτιν.

—Nauck, retaining the ms. δώροις, reads the gen. ἐλαφαβολίας. 170 ἢ χαλκοθώραξ ἢ τιν' MSS. (ἢ τιν' made from ἢ τιν', L, which has τιν' in an erasure, perh. from τῆν. A few of the later MSS. have ἢ τιν'.) For ἢ τιν' Schneidewin conj. ἢ τιν': Elmsley, εἰ τιν': Johnson, ἦν τιν' (= ἦν τιν' αὐτῶν): Musgrave, μὴ τιν': Bergk ol (dat. sing.) τιν': Reiske, σοὶ τιν': Wecklein, λήστω (governed by μομφὰν ἔχων = μεμφόμενος).

ἀδώροις. ἐλαφαβολίαις: for the causal dat., cp. *Tr.* 1127 τοῖς γε πρόσθεν ἡμαρτημένοις (n.). Those who retain the MS. reading δώροις understand: 'deceived either by gifts of spoils (promised, but not given), or in regard to slaying of deer.' (Nauck, reading the genitive ἐλαφαβολίας, takes δώροις with that also.) But this is awkward. And, in support of ἀδώροις, it should be noted that Sophocles elsewhere also has co-ordinated a causal dat. with a partic. (or adj.) of causal force, like ψευσθεῖσα here. See *Tr.* 239 ΔΗ. εὐκταῖα φαίνων, ἢ πὸ μαντείας τινός; ΑΙ. εὐχαῖς ('for a vow'). *O. C.* 333 ΟΙ. πότερα πῶθοισι; ΞΣ. καὶ λόγων γ' αὐτάγγελος.

ἐλαφαβολίαις: Artemis the huntress ('Ἀγροτέρα) was especially Ἐλαφηβόλος: see on *O. C.* 1092 f., and cp. *Tr.* 213 Ἄρτεμιν Ὀρτυγίαν ἐλαφαβόλον.

The causes here conjectured for her wrath remind us of her anger with Oeneus, who had failed to render first-fruits at harvest-tide (*Il.* 9. 534 χωσαμένη, δ οἱ οὐ τι θαλύσια γουνοῦ ἀλώης | Οἰνὸς ῥέξ'). Cp. Eur. *Hipp.* 147 where the Chorus suggest that the Cretan Dictynna may be wroth with Phaedra, as ἀνέρος ἀθύτων πελάνων (for having failed to make holy offerings of honey-cakes).

170 ἢ..\*μὴ..: The reading of the MSS., ἢ χαλκοθώραξ ἢ τιν' Ἐννάλιος, was explained by supposing that χαλκοθώραξ meant Ares, as distinguished from Eny-

alios (so the schol. here). How the second ἢ should be corrected, is uncertain. (1) In favour of μὴ, it may be noted that the interrogative μὴ is often followed, as here, by τις, and that its tone of tentative suggestion is just in place. Cp. *Od.* 9. 405 f. ἢ μὴ τις σεο μῆλα βροτῶν ἀέκοντος ἐλαύνει; | ἢ μὴ τις σ' αὐτὸν κτείνει δόλω ἢ ἐ βίηφι; *O. C.* 1502 μὴ τις Διὸς κεραυνός, ἢ τις ὄμβροια | χάλαξ' ἐπιρράξασα; (2) Another possibility is δῆ, as = 'then' (to make a last guess). (3) σοὶ would be fitting, indeed, but would require us to suppose that the second ἢ in the MSS. is an inadvertent repetition of the first, not a corruption of some word like itself. (4) εἰ has also been suggested. But the implied construction, μομφὰν ἔχων, εἰ τιν' (εἰχεν), would be too harsh. (5) ἦ is condemned by the fact that with Sophocles this interrogative ἦ regularly stands first in its clause; only a vocative sometimes precedes it: see on *Ant.* 1281.

Ἐννάλιος is in the *Iliad* either the War-god (2. 651), seemingly identical with Ares, or an epithet of Ares (17. 211 Ἄρης | δεῖνός ἐννάλιος). Like Ἐννώ, the word is of uncertain (possibly Thracian) origin. The mention of this deity has a two-fold fitness here; (1) on account of the reference in 178 to Artemis Agrotera; for, acc. to Pollux 8. 91, the Athenian Polemarch made annual offerings Ἀρτέμιδι Ἀγροτέρῃ καὶ τῷ Ἐννωλίῳ; (2) because in the island-home of Ajax there was a

whether it was that she had been disappointed of glorious spoil, or because a stag had been slain without a thank-offering? Or can it have been the mail-clad Lord of War that was wroth for dishonour to his aiding spear, and took vengeance by nightly wiles?

Never of thine own heart, son of Telamon, wouldst thou <sup>Anti-</sup>have gone so far astray as to fall upon the flocks. Yea, when the gods send madness, it must come; but may Zeus and Phoebus <sup>strophe.</sup>avert the evil rumour of the Greeks!

**180 ε.** μομφάν] μορφάν Ald.—δορός] δορός L. The letters after δ, and the words ἐννυχίους μαχαναίς, are in the writing of the first corrector, S: there was an erasure, extending from ρ to the χ of ἐννυχίους.—μαχαναίς most MSS., and Ald.: μηχαναίς Aug. c, and so Wolff. **185** τόσσον L: τόσον A, etc., and Ald.: Morstadt conj. τόσσ' ἄν: Wecklein writes αὐτός.—ποίμαις Triclinius (T): ποιμαίσι L, with most MSS., and Ald.—πίτνων L (the circumflex from a later hand): πῖτνων r, and Ald.

ἱερὸν of Enyalios, founded by Solon to commemorate the victory by which Athens wrested Salamis from the Megarians (Plut. *Sol.* 9). Further, Enyalios is here supposed to have helped Ajax; whereas Ares usually favoured the Trojans (cp. *Il.* 20. 38). As to the Attic relationship between the two deities, see Appendix.

**180 ε.** μομφάν ἔχων = μεμφόμενος: Eur. *Or.* 1069 ἐν μὲν πρώτῃ σοι μομφὴν ἔχω: so Aesch. *P. V.* 445 μέμψιν ὄντιν' ἀνθρώποις ἔχων.—ξυνοδὸς δορός, causal gen.: cp. 41 n., and *Il.* 1. 93 οὐτ' ἀρ' δ' γ' εὐ-χολῆς ἐπιμέμφεται οὐθ' ἑκατόμβης. ξυνοδὸς here = 'making common cause with him,' 'allied'; cp. Eur. *Tro.* 58 πρὸς σὴν ἀφίγμαι δύναμιν, ὡς κοινὴν λάβω. (The word may have been suggested by *Il.* 18. 309 ξυνοδὸς Ἐνυάλιος, though there the sense is, 'The war-god is impartial.')—ἐννυχίους μαχαναίς, by devices against Ajax in the night,—i.e., by impelling him to the nocturnal onslaught.—This seems to be the only instance in Tragedy (except Aesch. *Theb.* 132 μαχανῆ) where the Doric form of a word from the st. μηχαν has good support from our MSS. But this fact does not warrant G. Wolff's view that the form in η was alone used by the tragic dramatists.—ἐπίστατο, not ἐπίστατο, was the Attic spelling in the poet's age: see Meisterhans, *Gramm. Att. Inschr.*, § 43.

**188 ε.** φρενέθεν γ', by the prompting of thine own mind,—if it had not been deranged by some god. Schol. οἰκὸθεν (= in virtue of *thine own* qualities), ἀπὸ οἰκίας γνώσεως. The emphasis given by γε shows that this is the meaning.—Not

ἐπ' ἀριστερὰ φρενέθεν (as = φρενῶν), 'to the leftward of thy mind': nor, 'went from good sense (= ἀπὸ φρενῶν) into folly.' ἐπ' ἀριστερὰ.. ἔβας, deviating from the right course: Aesch. *P. V.* 883 ἐξω δὲ δρόμον φέρομαι λύσσης | πνεύματι μάργω. Theognetus (a poet of the New Comedy), *Φάσμα* fr. 1. 7 ἐπαρίστηρ' ἔμαθες, ὦ πο-νηρῆ, γράμματα (i.e., 'to your misfortune'). Schneid. cp. Ennius *Annales* 208 Quo vobis mentes, rectae quae stare solebant | Antehac, dementes sese flexere vias? τόσσον: the only example, except Aesch. *Ag.* 140, of this form in Tragedy.—πίτνων, instead of ὄστε πίτνειν: cp. *Ant.* 752 ἦ κάπατεῖλῶν ὦδ' ἐπαξίρχει θρασύς; ('doth thy boldness run to open threats?')

**188 ε.** ἦκοι γὰρ ἄν, 'will' (or 'must') 'come': cp. 88 μένοιμ' ἄν. The γὰρ here refers to a thought implied in the last sentence:—'You would never have done this thing of your own nature; (and if you have done it *in madness*, that proves nothing against your nature,) for heaven-sent madness cannot be helped; only, may the gods avert the evil rumour!'—i.e., 'may it prove to be false.'

From verse 172 down to this point, the Chorus have been asking whether the rumour can be true. Now they pass to the alternative:—'But if it is untrue, then up and refute it.'

Ζεὺς... Φοῖβος. Both gods are avengers of evil, ἀλεξίκακοι, ἀποτρόπαιοι. But Zeus is invoked with especial fitness as being the source of mysterious voices and rumours (*Il.* 8. 250 ἐνθα πανομφαίω Ζηρὶ βέβησκον Ἀχαιοί).

6 εἰ δ' ὑποβαλλόμενοι κλέπτουσι μύθους  
 7 οἱ μεγάλοι βασιλῆς,  
 8 ἢ τὰς ἀσώτου Σισυφιδᾶν γενεᾶς, 190  
 9 μῆ, μῆ †μ', ἀναξ, ἐθ' ᾧδ' ἐφάλοις κλισίαις  
 10 ὄμμ' ἔχων κακὰν φάτω ἀρη.

4π. ἀλλ' ἀνα ἐξ ἐδράνων, ὅπου μακραίωνι  
 στηρίζει ποτὲ τᾶδ' ἀγωνίῳ σχολᾷ  
 ἄταν οὐρανίαν φλέγων. 195  
 ἐχθρῶν δ' ὕβρις ᾧδ' ἀτάρβητα  
 ὀρμάται ἐν εὐανέμοις βάσσαις,

188—190 L divides the vv. thus:—εἰ δ' ὑποβαλλόμενοι | κλέπτουσι— | ἢ τᾶσ— | μῆ  
 μῆ μ' ἀναξ | ἐθ' ᾧδ' ἐφάλοις— | κακὰν φάτω ἀρη. 189 βασιλείῳ L, made from βα-  
 σιλιῆσ. 190 ἢ τᾶσ] Morstadt conj. χω τὰσ.—Σισυφιδᾶν MSS., and Ald.: Σισυφιδῶν  
 Suidas ss. vv. ἀσώτια and Σίσυφος, and Eustath. p. 384. 6. The schol. in L, γρ.  
 Σισυφίδα, meaning the nom.; whether he took this to be an Aeolic nom. (as Lobeck  
 suggests), or wrote Σισυφίδας. Hartung places Σισυφίδας in the text; and so Nauck and  
 Wecklein. 191 μῆ μῆ μ' ἀναξ ἐθ' ᾧδ' mss., and Ald.: schol. in L, μῆ μῆ μ' ἀναξ·  
 τὸ πλήρες μῆ μῆ μοι (repeated by Suidas s. v. μῆ μῆ). Wilamowitz-Möllendorff

188f. ὑποβαλλόμενοι. The midd.  
 ὑποβάλλεσθαι (παίδιον) was said of a  
 woman who 'secretly put to her breast'  
 the child of another, and passed it off as  
 her own: Ar. *Thesm.* 564 τῆς δούλης  
 τεκούσης ἄρρεν, εἶτα σαυτῆ | τοῦθ' ὑπε-  
 βάλου, τὸ σὺν δὲ θυγάτριον παρήκας αὐτῆ.  
 Cp. below, 481. Hence the metaphor  
 here,—'falsely suggesting' stories, *laying*  
*to thy charge* things which thou hast not  
 done.

κλέπτουσι μύθους, tell crafty tales: cp.  
 1137: *Ph.* 57 τὸδ' οὐχὶ κλεπτέον, 'this  
 must not be represented falsely': *El.* 37  
 κλέψαι...σφαγᾶς, i.e. to effect by stealth.  
 Also *ib.* 56 λόγῳ κλέπτοντες. The parti-  
 ciple ὑποβαλλόμενοι closely coheres with  
 κλέπτουσι, and μύθους depends on both.  
 —οἱ μεγάλοι βασιλῆς, the Atreidae. For  
 the nom. in -ῆς, cp. *El.* 690 βραβῆς (n.).

190 ἢ τὰς κ.τ.λ.: supply βασιλῆς  
 (or -ῆς) from the last clause.—ἀσώτου  
 profligate, worthless.—Σισυφιδᾶν. Anti-  
 cleia, the mother of Odysseus, was said  
 to have been with child by Sisyphus  
 when she married Laertes: hence *Ph.*  
 417 οὐμπολητὸς Σισύφου Λαερτιά, the son  
 of Sisyphus, bought (with ἔδνα) by Laertes:  
 see n. there, and on *Ph.* 625.

191f. μῆ, μῆ μ', ἀναξ. If μ' be sound,  
 it can be only the acc.: an elision of μοι  
 is impossible (see *O. C.* 1436, n. in Appen-  
 dix). And με could be explained only as

depending on the phrase κακὰν φάτω  
 ἀρη, as meaning, 'win an evil repute, to  
 my injury' (μῆ με διαβόλησ, αὐτὸς διαβαλ-  
 λόμενος): cp. *El.* 123 ff. τάκεισ...οἰμωγὰν  
 . . . Ἀγαμέμνονα. But this is certainly  
 forced; and, though the Chorus after-  
 wards speak of themselves as involved in  
 their chief's peril (252 ff.), that thought is  
 less fitting here.

The simplest remedy is that which  
 is proposed by Prof. v. Wilamowitz-Möl-  
 lendorff (cr. n.), who, referring to the  
 hiatus after ἀνα in 193, would here  
 omit μ'. The syllables μῆ, μῆ μ' answer  
 metrically to μομφάν in 180, and we  
 should thus have to suppose that μῆ, μῆ,  
 ἀναξ represents ---. Such an hiatus  
 seems a very doubtful one for tragic  
 lyrics: otherwise the suggestion would be  
 welcome, as μῆ, μῆ is supported by *O. C.*  
 210 μῆ, μῆ μ' ἀνέρη. Morstadt's remedy,  
 μῆ μηκέθ', ἀναξ, (instead of μῆ, μῆ μ',  
 ἀναξ, ἐθ',) has found much favour, and is  
 satisfactory in itself; but it does not  
 account for the origin of the vulgate.

κλισίαις ὄμμ' ἔχων. The sense re-  
 quired is, 'keeping thy face hidden in the  
 tent': so that κλισίαις is a locative dat.  
 The adv. ᾧδ' helps to suggest the idea of  
 'hidden.' The objections to the version,  
 'keeping thine eyes fixed on the tents,'  
 are, (1) that ἔχων could not well stand for  
 ἐπέχων, and (2) that the seclusion of Ajax

And if the great chiefs charge thee falsely in the furtive rumours which they spread, or sons of the wicked line of Sisyphus, forbear, O my king, forbear to win me an evil name, by still keeping thy face thus hidden in the tent by the sea.

Nay, up from thy seat, wheresoever thou art brooding in this Epode. pause of many days from battle, making the flame of mischief blaze up to heaven! But the insolence of thy foes goes abroad without fear in the breezy glens,

(*Hermes* vol. XVIII. p. 217 n.) would delete  $\mu'$ , and assume hiatus (cp. 193). Morstadt conj.  $\mu\eta$  μηκέθ', ὄναξ, ὦδ': and so read Blaydes, Nauck, and Wecklein. Paley writes  $\mu\eta$  μοί γ' (a conj. of Blaydes). 102  $\delta\mu\mu'$  ἔχων] Reiske conj. ἐμμένων. 103 ἄλλ' ἄνα] Nauck conj. ἄνστα δ'.—μακραίων] Neue conj. μακραίων: Herwerden, μακρὰ λιβαν. 104 ποτὲ] Ritschl conj. ποτὶ, which is received by Nauck, Wecklein, and Bellermann. Morstadt, πόδα. 105 ε. ἐχθρῶν δ' ὕβρις ὦδ' ἀτάρβητα | ὀρμάτ' ἐν εὐανέμοις βάσσαις most MSS., and Ald. (L has ἀτάρβητα made from ἀταρβήτα, and ὀρμάτ'). A corrupt v. l. ἐν δ' ἀνέμοις, for εὐανέμοις, is found in A and Pal. Suidas (s. v. ἀτάρβητος), ἐχθρῶν δ' ὕβρις ἀταρβήτως ὀρμά (omitting ὦδ'). So, too, Zonaras i. 338. For ὀρμάτ', Triclinius wrote ὀρμάται. Hermann writes ὦδ' ἀταρβήτα (nom. fem.) | ὀρμάται: Dindorf (omitting ὦδ'), ἀτάρβητος | ὀρμάται, and so Nauck and Blaydes. Gleditsch, ἀτάρβηθ' ὀρμάται. Wecklein (*Arts Soph. em.* p. 70) conj. ὀρμάτ' r', proposing to supply *ἔστιν* with ἀταρβήτα or ἀτάρβητος.

within his tent is not then expressed.— $\delta\rho\eta$  with α (= λῶβαν in 181), from ἡράμην: cp. 129, and see Appendix on 75.

105 ε. ἄνα, the prep., with anastrophe, as = ἀνάστηθι: the hiatus as in *Il.* 9. 247 ἄλλ' ἄνα, εὐ μέμονάς γε.— $\epsilon\pi\omega\upsilon$  .. ποτὲ, 'wheresoever,' i.e. in whatever spot within the dwelling. The change of ποτὲ to ποτὶ (on which see *Tr.* 1214 n.) introduces a strange phrase, *στηρίζει πρὸς σχολῆν*. The simple dat. (of circumstance) is clearly right.

ἀγωνίῳ σχολῆν seems to mean, 'battle-pause,' i.e., rest from battle. Other explanations are: (1) σχολή which causes an ἀγών (*discrimen*); because, while Ajax rests, his foes are perilously active. Now, if the Chorus assumed that Ajax, while absent from battle, had been employed in other effort, then, indeed, they might call his rest ἀγώνιος σχολή, 'a strenuous rest,' like *otium negotiosum*. But it seems impossible that ἀγώνιος σχολή should mean merely, his 'perilous' or 'critical' rest,—made so by the acts of others.

106  $\delta\tau\alpha\upsilon$  οὐρανίαν φλόγων, 'kindling a flame of ruin high as heaven,' White-law. Cp. Aesch. *Suppl.* 808  $\epsilon\upsilon\zeta\epsilon$  δ' ὀμφάν οὐρανίαν = οὐρανομήκη: and see n. on *Ani.* 418. This is more forcible here

than, 'inflaming the heaven-sent plague' (= *θείαν*: cp. 186).

106 ε. ἀτάρβητα, neut. pl. as adverb. I keep this, the reading of the MSS., as Wecklein and Bellermann do. Dindorf strikes out ὦδ' (unwarrantably), and writes ἀτάρβητος. In an epode, the strophic test is absent, and the logaedic metre admits of Dindorf's reading. There is, however, a point in favour of ἀτάρβητα which deserves to be noted; viz., that the adverbial neut. pl., though it has no special relation to verbs of motion, is, in fact, very often joined with such verbs; and that the phrase ἀτάρβητα ὀρμάται is therefore thoroughly consonant with poetical usage. See (e.g.) *O. T.* 883 ὑπέροπτα πορεύεται: *O. C.* 1695 οὐτοι κατάμεμπτ' ἔβησαν: *Il.* 17. 75 ἀκίχχητα διώκων | ἵππους: Pind. *O.* 7. 45 βαίνει .. ἀτέκμαρα: Eur. *Ph.* 1740 ἀταρβένευτ' ἀλωμένα: *Bacch.* 435 οὐδ' ἀκρανθ' ὠρμήσαμεν. For the hiatus at the end of the verse, cp. 425  $\chi\theta\omicron\nu\delta\varsigma$  μολόντ' ἀπὸ | Ἑλληνίδος.

εὐανέμοις, with ε (not α, as if Doric for εὐηνέμοις): so probably in fr. 342 εὐανέμου λιμνας. Cp. *Od.* 19. 432 πτόχας ἡμεοίσσας.—βάσσαις: *O. C.* 673 χλωραῖς ὑπὸ βάσσαις (n.): *Il.* 21. 449 Ἴδη ἐν κνημοῖσι πολυπτύχου ὀληέσεως.

πάντων καρχαζόντων  
γλώσσαις βαρυάλγητα·  
ἔμοι δ' ἄχος ἔστακεν.

200

## ΤΕΚΜΗΣΣΑ.

ναὸς ἄρωγοὶ τῆς Αἴαντος,  
γενεᾶς χθονίων ἀπ' Ἐρεχθειδᾶν,  
ἔχομεν στόναχας οἱ κηδόμενοι  
τοῦ Τελαμώνως τηλόθεν οἴκου.  
νῦν γὰρ ὁ δεινὸς μέγας ὠμόκρατῆς  
Αἴας θολερῶ·  
κεῖται χειμῶνι νοσήσας.

205

ΧΟ. τί δ' ἐνήλλακται τῆς ἡμερίας  
νῦξ ἦδε βάρος;

198 ε. πάντων καρχαζόντων γλώσσαις | βαρυάλγητ' L (καρχαζόντων made from καρχαζόντων by a late hand). So most MSS., and Ald. The only variants are βακχαζόντων Γ (which Campb. inadvertently ascribes to L also), καρχαζόντων Aug. c, καρχαζόντων Liv. a: and (for βαρυάλγητ') βαρυάλγητα Aug. b.—Dindorf writes, ἀπάντων καρχαζόντων | γλώσσαις βαρυαλήττως. 200 ἄχος] Nauck writes ἄλγος.—ἔστακεν L: ἔστακε A, and Ald.: ἔστηκεν r. 202 γενεᾶς]

198 ε. καρχαζόντων. Dindorf writes καρχαζόντων, on the ground that the form καρχαζών was not Attic. (His further change of πάντων into ἀπάντων is merely for the sake of equalising this v. with 197 f.) The main facts are these. 1. Aristophanes uses καρχαζών once (*Eccl.* 849), and also the noun καρχαζμών (*Nub.* 1073). 2. It is true that καρχαζών cannot be proved by metre from any verse earlier than that of Babrius (100. 8 καρχαζώσας), and Paulus Silentiarius (6th cent.) in *Anth. Pal.* 6. 74. 3 (καρχαζούσα). 3. On the other hand the MSS. have ἀνεκάρησας in Plat. *Rep.* 337 A, and ἀνακαρχαζώσας in *Euthyd.* 300 D; forms, be it noted, which carry their own commendation, since, in the compound with ἀνά, the nasal (γ before χ) makes pronunciation easier. 4. Lastly, there is the analogy of the Homeric καρχαλάω. Surely, then, there is no reason to doubt that Sophocles could have used καρχαζών if he found it metrically convenient.

βαρυάλγητα. I follow the MSS. in leaving the hiatus (cp. 196), which here has the special justification of a pause, making it needless to write βαρυαλήττως with Dindorf. That the scholiast in L, like the MSS., had the neut. pl., appears from his paraphrase, βαρέα καὶ ἀλγευά.

Some editors prefer to write βαρυάλγητ', which is also metrically possible. The sense is, 'fraught with heavy pain' to us; the ἄλγος is not the bitter indignation felt by the Greeks. The word occurs only here: and βαρυαλήτης is post-classical.—ἔστακεν, 'stands fixed': cp. 1084.

201—205 The first ἐπεισόδιον falls into two principal parts. In the first (201—332), the hero's plight is made clear by the exchange of tidings between Tecmessa and the Chorus, each learning what the other has to tell. In the second part (333—595), Ajax himself speaks with the Chorus and Tecmessa; his words foreshadow a resolve to die. The first part opens with a kommos between the Chorus and Tecmessa (201—262); the second, with a kommos between the Chorus and Ajax (348—429).

201 ναὸς ἄρωγοι, i.e., rendering service in it; Ajax addresses them as γένους ναύτας ἄρωγόν τέχνας (356). The *Iliad* (2. 557) assigns twelve ships to Ajax.

202 γενεᾶς: for the gen., cp. Plat. *Prot.* 316 B Ἀπολλοδώρου υἱός, οἰκίας μεγάλης.—χθονίων ἀπ' Ἐρεχθειδᾶν: for ἀπὸ with ref. to descent, cp. *Ant.* 193 παίδων τῶν ἀπ' Οἰδίπου.

Erechtheus, ὁ γηγενής (Her. 8. 55), 'whom Earth, the grain-giver, brought

while all men mock with taunts most grievous; and my sorrow passes not away.

*Enter TECMESSA.*

TE. Mariners of Ajax, of the race that springs from the Erechtheidae, sons of the soil,—mourning is our portion who care for the house of Telamon afar. Ajax, our dread lord of rugged might, now lies stricken with a storm that darkens the soul.

CH. And what is the heavy change from the fortune of yesterday which this night hath brought forth?

Reiske conj. γενεά: Blaydes, γενέθλα: Seyffert, γενεά.—*ἑρεχθειδῶν* L, A, and Ald.: *ἑρεχθειδῶν* r. 208 μέγας] ὁ μέγας MSS. (except M, and 1st hand in V, αβ. Campb.), and Ald.: the first to correct the error were Erfurd and Seidler. 208 ἡμερίας] ἀμερίας MSS., and Ald. So in 234 the MSS. give ποίμαν, and in 237 στεροπάς: though in 218 σκηνήs and in 238 κεφαλῆν. Attic rather than Doric forms suit these anapaests, which have the tone of dialogue. See Appendix to *Antigone*, p. 248.—Thiersch conj. ἡμερίας: Hermann, εὔμαρίας: Seidler and Hartung, ἀμμορίας: Bergk, this, or ἀτρεμίας: Blaydes, τί δ' ἐνήλλακται, τί (or τὸ) δισαμερίας.

forth, and Athena, daughter of Zeus, fostered' (*Il.* 2. 547), is representative of the Athenian claim to be ἀπτόχθονες. It was in his reign, acc. to Her. 8. 44, that the folk once called Κραναοί, and then Κεκροπίδαι, were first named Ἀθηναῖοι. For Ἐρεχθεΐδαι as Ἀθηναῖοι, cp. Pind. *I.* 2. 19 κλειναῖς Ἐρεχθειδῶν χαρίτεσσιν ἀραρῶς | ταῖς λιπαραῖς ἐν Ἀθάναϊς, 'having attained to the glorious honours given by the Erechtheidae in shining Athens.' (In *Ant.* 981 f., however, the patronymic has a narrower sense, denoting merely the family of Erechtheus.) So, again, the Athenians are Θεσείδαι (*O. C.* 1066), the Thebans Καδμείοι, the Trojans or Romans Αἰνεΐδαι; and an unknown poet (*frag.* adesp. 274) calls the Argives χθονίους Ἰναχίδας, where Hesychius explains the adj. by ἀπτόχθονας καὶ οὐκ ἐπήλυδας,—the sense of χθονίων here. (Cp. *O. C.* 948 n.)

Salamis is in this play a kingdom independent of Athens, but the Salaminians are of Athenian stock, and revere 'sacred Athens' (1222) as the metropolis of their race. See Introduction, § 4.

204 τηλόθεν instead of τηλοῦ: cp. *Tr.* 315 γέννημα τῶν ἐκεῖθεν (n). It goes with τοῦ . . . οἴκου, not with κηδόμενοι.

208 ἀμοκρατής denotes the rugged, massive, untamed strength of Ajax, and is meant to suggest a contrast with his present affliction; so 548 ὠμοῖς . . . νόμοις, 885 ὠμόθυμος, 931 ὠμόφρων. (The word was absurdly taken by some to mean, 'with strong shoulders,'—as the *Iliad* mentions his εὐρέας ὠμούς, 3. 227.)

206 ε. θολερῶ (θολός, ὁ, mud), 'turbid,' with ref. to his clouded mind: cp. Her. 4. 53 (of a river) βέει τε καθαρὸς παρὰ θολεροῖσι. So Aesch. *P. V.* 885 θολεροὶ δὲ λόγοι παλοῦ' εἰκῆ | στυννῆς πρὸς κύμασιν ἀτης,—words turbid with passion.—χειμῶν: cp. *Ph.* 1194 ἀλόντα χειμερίῳ | λύπῃ: *id.* 1460 χειμαζομένῳ.—νοσήσας, 'stricken': this aor., in the 'ingressive' sense ('fell ill'), is frequent in Attic: *ε. g.* Thuc. 1. 138 § 4 νοσήσας τελευτῆ τὸν βίον: Plat. *Tim.* p. 84 C ἔθαν . . . νοσήσῃ.

208 ε. τί δὲ βάρος ἐνήλλακται νύξ ἦδε τῆς ἡμέρας; 'And what heaviness (heavy trouble) has the past night received in exchange for the (already grievous) fortune of the day?' ἐνήλλακται in a midd. sense; cp. Diod. *frag.* 60 ἐγένετο βασίλισσα ἰδιωτικῆς ἐστίας ἐξηλλαγμένη ἡγεμονίαν. The fact that ἡλλαγμαῖ has more often a passive sense in Attic is quite compatible with such an exceptional use; thus Antiphon can say, τὸν πλοῦν πεποιημένος (or. 5 § 21), and τετιμωρημένος ἑαυτὸν (*Testr.* B. β. § 8). But it is more doubtful whether such a notion as μοῖρας, πράξεως, or καταστάσεως can here be supplied with τῆς ἡμέρας. The parallels adduced are such as ἡ εἶφα, ἡ εὐδωτή, ἡ ὄψια, ἡ πρωΐα, τὴν θερείην ('in summer,' Her. 1. 189), τὴν χειμερινήν (*id.* 1. 202). There was indeed a tendency in Greek idiom to make substantives out of fem. adjectives; *i. e.* to use the fem. adj. alone, whenever the subst. (such as γῆ, ὄδος, ὦρα, μοῖρα, δική) could readily be understood. And that tendency must be considered here.

- παῖ τοῦ Φρυγίου Τελεύταντος, 210  
λέγ', ἐπεὶ σε λέχος δουριάλωτον  
στερξας ἀνεχει θούριος Αἴας·  
ὥστ' οὐκ ἂν αἰδρις ὑπέποις.  
TE. πῶς δῆτα λέγω λόγον ἄρρητον;  
θανάτῳ γὰρ ἴσον πάθος ἐκπέυσει. 215  
μανία γὰρ ἀδύς ἡμῖν ὁ κλεινὸς  
νύκτερος Αἴας ἀπελωβήθη.  
τοιαυτ' ἂν ἴδοις σκηνῆς ἔνδον  
χειροδάκτυλα σφάγι' αἰμοβαφῆ,  
κείνου χρῆστήρια τάνδρός. 220  
στρ. XO. οἶαν ἐδήλωσας \*ἀνέρος αἰθονος  
2 ἀγγελίαν ἄτλατον οὐδὲ φευκτάν,

**210** φρυγίου τελεύταντος L (but a later hand has added a second λ below the line): and the Ald. too has φρυγίου Τελεύταντος, which was the prevalent reading. But A and a few other MSS. have φρυγίου τελλεύταντος. Jäger conj. Φρυγίω Τελεύταντος: Porson (on Eur. *Hec.* 120 = 123 Dind.) quotes silently Φρυγίω σὺ Τελεύταντος: though in his *Adn.* (p. 185), quoting Φρυγίω Τελεύταντος, he suggests no such change.

**211** δουριάλωτον Brunck: δοριάλωτον MSS., and Ald. **212** In L στερξας ἀνεχει has been made from στερξας ἀνεχει. **213** πάθος L (with β above π, and ρ above θ, from the 1st hand): πάθος A, with most MSS., and Ald.

**216** ἡμῖν r: ἡμῖν L. **218** In L a letter (ε?) has been erased before ἴδοιο.

No tolerable emendation has been made. ἡμερίας, 'stillness,' though possible, is very feeble. εὐμαρίας (= εὐμαρείας), which Nauck adopts, is directly contrary to the sense; for, even before the dread rumour arose, the Chorus had been disquieted by the long seclusion and inaction of Ajax (194 f.). ἀμμορίας, without some further definition (such as τῆς πρην), would be too vague. And the words νύξ ἦδε suggest that there was some mention of day. On the whole, the traditional reading, though difficult, is less open to objection than any remedy which has been proposed.

The schol. in L has: γρ. δὲ ἀημερίας ἀντὶ τῆς ἀηδοῦς φορᾶς ('unpleasant course'), καὶ ἔσται ὁ νοῦς, ποῖον βάρος ἔλαβεν ἀτῆ ἢ νύξ ἀπὸ τῆς προτέρως ἀηδίας; This explanation of ἀημερίας by ἀηδοῦς φορᾶς and ἀηδίας indicates (I think) a reference, not to ἡμέρα—as if ἀημερία could mean δυσημερία—but to ἡμερος: the original scholium may have had ἀημερίας (meant as 'unkindly fortune').

**210** Φρυγίου Τελεύταντος. Cp. 331: 488. Similar examples confirm this read-

ing: fr. 796 'Ἀλφειβοῖαν ἦν ὁ γεννήσας πατήρ (it is improbable that Sophocles wrote 'Ἀλφειβοῖαν): Aesch. *Th.* 488 'Ἴππομέδοντος σχῆμα: Eur. *Suppl.* 889 Παρθενωπαῖος, εἶδος ἐξοχώτατος. (Aesch. *Th.* 547, Παρθενωπαῖος Ἀρκάς, is rejected by many critics.) Indeed, such license was not strictly confined to proper names, to judge by Aesch. *Ch.* 1049 φαῖσχίτωνες.

Lobeck remarks that the father of Tecmessa is called *Teuthras* by Malela and others, *Tethras* by Cedrenus, and *Teuthas* by Tzetzes.

**211 z.** λέχος, concubine, δμευέτις (501): being δουριάλωτος, she is δούλη (489). Cp. *Tr.* 360 κρύφιον ὡς ἔχει λέχος (Iolè).—σε. . στερξας ἀνεχει: lit., 'having conceived a love for thee, he upholds thee,'—i.e., 'he is constant in his affection for thee': so Eur. *Hec.* 123 βάρχησ ἀνέχων λέκτρ' Ἀγαμέμνων, 'constant to' her bed. (In *O. C.* 674, where τὸν οἰνώπ' ἀνέχουσα κισσόν is the common reading, we should probably read τὸν οἰνώπὸν ἐχουσα κισσόν.)

**218** ὑπέποις, 'hint,' 'give a clue': they do not yet surmise, from her words



Daughter of the Phrygian Teleutas, speak: for to thee, his spear-won bride, bold Ajax hath borne a constant love; therefore mightest thou hint the answer with knowledge.

TE. Oh, how shall I tell a tale too dire for words? Terrible as death is the hap which thou must hear. Seized with madness in the night, our glorious Ajax hath been utterly undone. For token, thou mayest see within his dwelling the butchered victims weltering in their blood, sacrifices of no hand but his.

CH. What tidings of the fiery warrior hast thou told, not Strophe. to be borne, nor yet escaped,—

**221—222** L divides the vv. thus:—*δαν— | αθονος— | ατλατον— | τῶν μεγα-*  
*λων— | ὑποκληζόμεναν— | τὰν ὁ μέγασ— | ὠμοι— | περιφαντος— | θανείται— |*  
*χερι— | κελαινοῖσ— | βοτήρας ἱππονόμουσ.* **221** ἐδήλωσας] Wunder writes *ἐδειξας*  
(and so Paley): Hartung, *ἔφηνας* (as Wunder formerly proposed): Nauck conj.  
*ἐδήλους.* Cp. 245 n.—*ἀνέρος*] *ἀνδρός* mss.: Nauck, Wecklein and G. Wolff read  
*ἀνέρος*, incidentally suggested by Hermann (who himself retained *ἀνδρός*) in his 2nd  
ed., on v. 245, where see n. **222** *αθονος*] The first hand in L wrote *αθο νος* (after  
*αθο* there has been an erasure): a corrector then wrote  $\pi$  above  $\nu$ : and a later hand  
has altered  $\nu$  itself into  $\pi$ . The prevalent reading was *αθσπος* (A, etc.): but a few  
have *αθονος* (as L<sup>2</sup>=Lb, Vat. a) and a few more (as Γ and Pal.) have *αθωνος*, the  
reading of Ald. **222** *φευκτάν* made in L from *φευκτὸν*: *φερτάν* Pal.

in 205—207, with what terrible fulness of detail she can speak.

**214**  $\xi$  *λέγω*, subjunct.—*θανάτω*..  
*ἴσον*: O. C. 529 *θάνατος μὲν τάδ' ἀκούειν*. In the *Creusa*, fr. 332, Sophocles used  
*ἰσοθάνατον* as=οὐ πάντ' ἀνεκτόν, acc. to  
Pollux 6. 174.

**216**  $\xi$  *μανία γάρ*: notice the *γάρ* in  
two successive clauses (*El.* 180 n.): here  
it prefaces the statement (*O. T.* 277 n.).—  
*ἤμην*, ethic dat.: *El.* 272.—*νύκτερος*, ad-  
verbial: cp. 930 *πάννυχα καὶ φαίθοντ' ἀνε-*  
*στέναζες.* *Il.* 1. 497 *ἤρητ' δ' ἀνέβη*. The  
word is irregularly placed, as if the  
speaker had meant to designate Ajax by  
*ὁ κλειῶς* only, and had then added *Αίας*:  
for similar irregularities, cp. *El.* 693 f., n.—  
*ἀπαλωβήθη*, a somewhat rare pass. aor.:  
*Ph.* 330 *ἐξελωβήθη*: Plat. *Gorg.* 473 C  
*λώβας..λωβηθείς*.

**218**  $\xi$  *τοιούτ'*, introducing the  
ground for the statement; cp. 164 n.—  
*αιμοβαφή*: cp. 95 *θβανας ἔγχος εἶ..*;—  
*χρηστήρια*, with tragic pathos, since the  
word denoted holy sacrifices to the gods  
(properly, before consulting an oracle):  
Aesch. *Theb.* 230 *σφάγια καὶ χρηστήρια |*  
*θεοῖσιν ἔρδειν.* Cp. *Ag.* 645 *παιῖνα τόνδ'*  
*Ἐρνύων.*

**221—222** A strophe, to which vv.  
245—256 form the antistrophe. For the  
metres, see Metrical Analysis.

**221**  $\xi$  *ἀνέρος..ἀγγελλαν*: for the  
objective gen., cp. 998: *Ant.* 11 *μῦθος..*  
*φίλων* (n.).—*αἰθονος*, 'fiery'; cp. 1088:  
Aesch. *Theb.* 448 *αἰθων..λήμα*: in v. 147  
the word is applied to a bright sword.  
This inflexion (instead of *αθωνος*) occurs  
elsewhere only in Hes. *Op.* 361 *αἰθωνα*  
*λιμὸν* (Bergk's correction of the ms.  
*αἰθωνα*), a reading which is made certain  
by Aeschin. or. 3 § 184 *λιμὸν τ' αἰθωνα*  
*κρατερόν τ' ἐπάγοντες Ἄρηα*, and Callim.  
*Hymn. Cer.* 68 *ἐμβαλε λιμὸν, | αἰθωνα,*  
*κρατερόν*: where the fig. sense of the  
epithet is 'fierce.'

The *v.l.* *αἰθσπος* is impossible here, as  
in the verse of Hesiod; it could refer  
only to complexion. Cp. Eustathius p.  
862. 10 *φέρεται αἰθων βοῦς καὶ σίδηρος*  
*καὶ ἀνθρώπος καὶ λέων. αἰθσφ δὲ οὐδεὶς*  
*αὐτῶν λέγειτ' εἶν, ἀλλὰ τοῦτομα οἶνω μέ-*  
*λανι ἐπιτίθεται.* The variant was doubt-  
less due, in both passages, to the rarity,  
for *αἰθων*, of the inflexion with  $\sigma$ : which  
is illustrated by the dat. pl. *νήσσοι* in  
Theognis 481, and by such alternative  
forms of the gen. as *Δισσος*, *Ἄκατανος*,  
etc.

*ἄτλατον οὐδὲ φευκτάν*, unendurable,  
and yet one from which there is no  
escape: for *οὐδέ* as=*ἀλλ' οὐ*, cp. *El.* 132,  
1034.

- 3 τῶν μεγάλων Δαναῶν ὑπο κληζομένην, 225  
 4 τὰν ὁ μέγας μῦθος ἀέξει. <sup>ἰουνοῖο δ' αὖτ' οὐδ'</sup>  
 5 οἶμοι, φοβοῦμαι τὸ προσέρπον. <sup>ἰουνοῖο δ' αὖτ' οὐδ'</sup> περιφάντος ἀνήρ  
 6 θανεῖται, <sup>ἰουνοῖο δ' αὖτ' οὐδ'</sup> παραπλάκτω-<sup>ἰουνοῖο δ' αὖτ' οὐδ'</sup>χερι <sup>ἰουνοῖο δ' αὖτ' οὐδ'</sup>συγκατακτὰς 230  
 7 κελαινοῖς ξίφεσιν <sup>ἰουνοῖο δ' αὖτ' οὐδ'</sup>βοτὰ <sup>ἰουνοῖο δ' αὖτ' οὐδ'</sup>καὶ <sup>ἰουνοῖο δ' αὖτ' οὐδ'</sup>βοτῆρας <sup>ἰουνοῖο δ' αὖτ' οὐδ'</sup>ἵππονώμας.  
 TE. ὦμοι· κείθεν κείθεν ἄρ' ἡμῖν 233  
 δεσμῶτιν ἄγων ἤλυθε ποίμνην·  
 ὦν τὴν μὲν ἔσω σφάξ' ἐπὶ γαίας, 235  
 τὰ δὲ πλευροκοπῶν δίχ' ἀερρήγνυ.  
 δύο δ' ἀργίποδας κριούς ἀνελὼν  
 τοῦ μὲν κεφαλὴν καὶ γλῶσσαν ἄκραν

225 ὑπο κληζομένην γ: ὑποκληζομένην L, A, etc., and Ald. 226 ὁ μέγας] Nauck writes ὁ πολλός. 227 οἶμοι A: ὦμοι L (with ὄf above in marg. from a later hand): ὦμοι or ὄ μοι γ: ὦμοι Suid. (s.v. τὸ προσέρπον), and Ald. 228 ἀνήρ Brunck: ἀνήρ MSS. 229 παραπλάκτω Blaydes: παραπλήκτω MSS. Cp. 597 ἀλιπλάκτος: Ph. 688 ἀμφιπλάκτων. 230 συγκατακτὰς made in L from συγκατακτὰς. 232 ἵππονώμας Porson: ἵππον ὀμβσ L, the second ο in an erasure of ω, and 8 in an erasure of α. [Dindorf, using Dübner's collation, says: 'In cod. δ in litura alius literae, quam tamen non ω fuisse

225 τῶν μεγάλων Δαναῶν are clearly not the Greek chiefs (οἱ μεγάλοι βασιλεῖς, 189), but the Greek army at large. It is the popular fury that the Salaminians are now thinking of: in 228 περιφάντος.. θανεῖται alludes to public stoning, the λιθόλευστον Ἄρη of v. 253.—κληζομένην, noised abroad by them: cp. Tr. 659 κληζεται θυτήρ, he is *rumoured* to be sacrificing; and *id.* 1268 κληζόμενοι | πατέρες.

226 ὁ μέγας μῦθος: cp. 173 ὦ μεγάλη φάτις (n.).—ἀέξει, ἀέξει, increases by diffusing it. (Not, 'exaggerates.')

228 περιφάντος: cp. 1311 θανεῖν προδήλιως.

229 ε. παραπλάκτω, frantic: Eur. H. F. 935 γέλωτι παραπεπληγμένω. The adj. is more usually παραπλήξ. Cp. 40 δυσλόγιστον.. χέρα.—συγκατακτὰς, slain in a confused heap, cattle and men together. (In Eur. Or. 1089 συγκατέκτανον='helped to slay.')

For the non-thematic aor., cp. Tr. 38 ἔκτα (n.).—κελαινοῖς here suggests both the dark, gleaming metal, and the dark stains of blood upon it. Cp. Tr. 856 κελαινά λογγα (n.).—ξίφεσιν, poet. plur.: cp. Pind. P. 4. 242 Φοῖβου μάχαιραι: Eur. Ion 192 ἄρταις (the scimitar of Perseus). The dat. ξίφεσιν, following χερσί, defines the instrument used (slain by the hand with the sword): cp. 310 ὄνυξι συλλαβῶν

χερσί. Eur. Helen. 373 ὄνυξι.. γένυ | ἔθευσε φουναίαι πλαγαῖς.

ἵππονώμας, 'guiding horses,' refers to riding in both the other places where it occurs (Eur. Hipp. 1399, of Hippolytus; Ar. Nub. 571, of Poseidon Hippius). Here, βοτῆρας, closely following βοτὰ, must mean the herdsmen who tended the sheep and oxen (=ποιμῶν ἐπιστάταις, 27). It would be forced, then, to suppose that ἵππονώμας means 'tending horses,'—with ref. to the horses of the Greeks on the λειμῶν ἵππομανῆς (143 f.). That would be as if one said, 'the cattle, and their herdsmen, who also tended horses.' Herdsmen in charge of great flocks and herds, on a wide plain, and near a watchful foe, might well be mounted. It is no objection—and least of all, in an Attic tragedy—that the Homeric warrior does not ride.—The reading ἵππονώμας, instead of ἵππονόμεους ('horse-feeding'), is made certain by metre (v. 245), and is confirmed by the first hand in L (cr. n.).

232 ε. ἄρα, 'then,' marks her new perception: cp. 927, 934, 1026: Tr. 1172, etc.—ἤλυθε. This form, not used by Aesch., occurs only here in Soph.; Eur. has it not only in lyrics (Or. 813, etc.), but also in dialogue (El. 598, Tr. 374).

235 ε. ὄν (neut.), instead of ἦς, since

tidings which the mighty Danaï noise abroad, which their strong rumour spreads! Woe is me, I dread the doom to come: shamed before all eyes, the man will die, if his frenzied hand hath slain with dark sword the herds and the horse-guiding herdsmen.

TE. Alas! 'twas thence, then,—from those pastures,—that he came to me with his captive flock! Of part, he cut the throats on the floor within; some, hewing their sides, he rent asunder. Then he caught up two white-footed rams; he sheared off the head of one, and the tongue-tip,

*spatii angustia docet.* But  $\delta$  is in fact separated by narrow spaces from  $\nu$  and  $\mu$ , as shown above; there is ample space for  $\omega$ , and that letter can be faintly seen; it was written rather small. (Autotype Facsimile of Laur. ms., p. 3 B.)]  $L^2$  (= Lb) has *ἰππονόμας*: the other MSS., *ἰππονόμους*. 204 *ποίμνην* Ellendt: *ποίμναν* MSS. 205 *τὴν μὲν ἔσω*] *τὰ μὲν ἔσω* Triclinius (T, etc.), and so Brunck. 206 *τὰ δὲ* Triclinius: *τὰ δὲ* L, with most MSS., and Ald.—*ἀνερρήγνυ*] *ἀνερρήγνυ* L. 207 *ἀνελών*] Mekler conj. *ἀμ' ἑλών*: Nauck, *μάρψας*, thinking that *ἀνελών* came from a gloss *ἑλών*.

*ποίμνην* is a 'noun of multitude'; cp. *O. C.* 1070 *ἀμβασίς*, cf. κ.τ.λ. (n.). Then *τὴν μὲν* (sc. *ποίμνην*) follows *ὦν*, as it might have followed *ἦς*: cp. Thuc. 1. 2 § 3 *τῆς γῆς ἢ ἀρίστη*, *id.* 5 § 1 *τὸν πλείστον τοῦ βίου*. Finally, *τὰ δὲ* (sc. *βοτὰ*) refers to *ὦν*.—The antithesis to *τὴν μὲν* is given by *τὰ δὲ*, not (as some have thought) by *δύο δ'*.—*ἔσω*, 'within the house,' refers to all the incidents that followed his arrival (*ἦλυθε*). Schneidewin wrongly joins *ἔσω σφάξε* ('stach tot'), comparing Aesch. *Ag.* 1343 *πέπληγμαί καιρίαν πλῆγην ἔσω*. But *σφάξε* denotes 'cutting the throat,' not 'stabbing'; cp. 298.—*ἐπὶ γάλας*, where they stood upon the floor; as distinguished from those animals which he caught up and rent asunder.

*πλευροκοπῶν*, slashing at their sides with his sword: a compound like *θαλαττοκοπεῖν* (*Ar. Eq.* 830), *μετεωροκοπεῖν* (*Pax* 92).

207  $\alpha$ . *ἀργίποδας*: for the rt. ARG, denoting 'brightness,' and its derivatives, cp. *O. C.* 670 n. As Ajax purposed to flog Odysseus (110), the ram which suffers that fate here might naturally be identified with him. The first ram, which is beheaded at once, might then represent Agamemnon; and Menelaüs would here be ignored. On this view, however, there is a discrepancy with verses 97—110, since both the Atreidae are there supposed to be dead, while Odysseus has still to suffer. Here one ram (Agamemnon) is slain, and the other (Odysseus) flogged, in rapid succession.

If the two rams are the two Atreidae, then Odysseus is ignored here. This would be consistent both with vv. 97—110 and with 298—306. The flogging of the second ram here would correspond with the words *τοῦ δὲ δεσμίου | ἤκισθε'* in 299 f. Then came the colloquy of Ajax with Athena (301); after which, he slowly regained his sanity,—before he had inflicted the lash upon Odysseus. That the 'two rams' are here the royal *brethren* might be suggested by the analogy of the two eagles in *Ag.* 115. On the other hand, the special ferocity with which Ajax treats the second ram rather indicates that it represents Odysseus. There would be no point in so distinguishing Menelaüs from Agamemnon. On the whole, it seems most probable that the poet meant Agamemnon and Odysseus, but was careless of strict consistency with vv. 97—110.

208 *κεφαλὴν καὶ γλώσσαν ἀκραν*. He first shears off the head; then, still holding it, while the carcass drops to the ground, cuts off the end of the tongue; and next hurls both head and tongue from him. *ἄκρα γλώσσα* can mean the extremity, the tip, of the tongue, as in Theocr. 9. 30 *ἐπὶ γλώσσας ἀκρας*: so in *Ph.* 748 *ἄκρον πόδα* is the heel. It could not mean, 'the tongue from the roots,' *γλώσσαν πρυμνήν* (*Il.* 5. 292).—It was customary to cut out the tongues of animals slain for sacrifice, and to offer them separately (*Od.* 3. 332: *Ar. Pax* 1060). But I doubt whether there is any

ῥιπτεῖ θερίσας,  
 τὸν δ' ὀρθὸν ἄνω κίονι δήσας 240  
 μέγαν ἵπποδέτην ῥυτῆρα λαβῶν  
 παῖει λιγυρᾶ μᾶστιγι διπλῆ,  
 κακὰ δεινᾶζων ῥήμαθ', ἃ δαίμων  
 κούδεις ἀνδρῶν ἐδίδαξεν. 244

ἀντ. ΧΟ. ὦρα τιν' ἦδη τοι κρᾶτα καλύμμασι  
 2 κρυψάμενον ποδοῖν κλοπὰν ἀρέσθαι, <sup>τοιοῦτο ἢ</sup>  
 3 ἢ θοδὸν εἰρεσίας ζυγὸν ἐζόμενον  
 4 ποντοπόρῳ ναῖ μεθεῖναι. 250  
 5 τοίας ἐρέσσουσιν ἀπειλὰς δικρατεῖς Ἀτρεΐδαι  
 6 καθ' ἡμῶν· πεφόβημαι λιθόλευστον Ἄρη  
 7 ξυναλγεῖν μετὰ τοῦδε τυπεῖς, τὸν αἰσ' ἄπλατος ἴσχει.

239 ριπτεῖ L, with almost all mss., Ald., and Thom. Mag. p. 22, 17 R.:  
 ριπτει Mosq. b (15th cent.). 241 ἵπποδέτην made in L from ἵπποδέτην.  
 248 δ' ἐννάζων L (which a later hand has sought to correct): so *Ani.* 759 δ' ἐννάσεις,  
 where see cr. n. 245—250 L divides the vv. thus:—ὦρα—καλύμμασι—  
 | ποδοῖν—| ἢ θοδὸν—| ζυγὸν—| ποντοπόρῳ—| τοίας—| δικρατεῖς—| καθ' ἡμῶν—| λι-  
 θόλευστον—| ξυναλγεῖν—| τὸν—| ἴσχει. 245 ἦδη τοι L, with Γ, L<sup>s</sup> (=Lb), and  
 most of the later mss.: ἦδη (without τοι) A, T, Ien., Harl., and others, Eustath.

reference here to the sacrificial custom; the act of Ajax rather expresses merely fierce hatred of a slanderer.

239 ε. ριπτεῖ has the support of the mss., not only here, but also in *Ani.* 131, *Tr.* 780. In the latter place, it is confirmed by Athenaeus p. 65 F, for he has ριπτόντα in his paraphrase. ριπτεῖν, used only in pres. and impf., was current in Attic (*Ar. Eccl.* 507 ριπτεῖτε χλαίνας). It has good authority in Thuc. 5. 103 § 1 (*ἀναριπτοῦσι*), and Xen. *Cyrog.* 9. 20 (*ριπτοῦσι*). In Tragedy it is nowhere required by metre; and Elmsley (on Eur. *Heracl.* 150) supposes that the tragic poets used only ριπτω. No difference of sense between ριπτέω and ριπτω can be clearly shown; though it has been fancied that ριπτέω implies the frequency or vehemence of the act (*iactō* as compared with *iacio*).

ὀρθὸν ἄνω...δήσας: *i.e.*, making the animal stand on its hind legs, with its forefeet lashed up to the pillar—as if they were the hands of a human prisoner.—κίονι, lit., 'at a pillar,' a dat. of place (cp. *El.* 174 n.); not, 'to a pillar' (*πρὸς κίονα*, 108).

241 ἵπποδέτην ῥυτῆρα, a leathern

strap or thong, belonging to the harness of a horse,—such as the reins of a bridle (*O. C.* 900 σπεύθειν ἀπὸ ῥυτῆρος), or driving-reins (*Il.* 16. 475, where see Leaf). Hesiod *Scut.* 308 ῥυτὰ χαλαίνοντες, 'slackening the reins.' Ajax makes a διπλή μᾶστιξ, a whip with two thongs, by doubling the strap. Cp. Aeschin. or. 2 § 157 λαβὼν ῥυτῆρα μαστιγοῖν αἰχμάλωτον.

242 λιγυρᾶ, Homeric: *Il.* 11. 532 μᾶστιγι λιγυρᾶ.

248 ε. κακὰ δεινᾶζων ῥήμαθ', like *δνειδίζων δνειδη*: see on *Ani.* 759 *δεννάσεις*.—δαίμων: cp. *O. T.* 1258 λυσῶντι δ' αὐτῷ δαιμόνων δεικνύσι τις | οὐδεις γὰρ ἀνδρῶν οἱ παρήμεν ἐγγύθεν.

245 ε. ἦδη τοι κρᾶτα. The reading of the best mss., both here and in the strophe (221 f.), can be retained, if in the strophe we make the slight change of *ἀνδρὸς* to *ἀνδρός*. If, on the other hand, we strike out *τοι* here, then we must also change κρᾶτα to κᾶρα, or else, keeping κρᾶτα, change ἐδήλωσας in 221 to ἐδείξας or ἐφήνας. (The impf. ἐδήλωσε would be unsuitable.) Here *τοι* is quite in place, as introducing the comment. ἦτοι, as a correction of ἦδη τοι, is doubly impro-

and flung them away; the other he bound upright to a pillar, and seized a heavy thong of horse-gear, and flogged with shrill, doubled lash, while he uttered revilings which a god, and no mortal, had taught.

↳ *daemon* is  
*δαίμων*

CH. The time hath come for each of us to veil his head and betake him to stealthy speed of foot, or to sit on the bench at the quick oar, and give her way to the sea-faring ship. Such angry threats are hurled against us by the brother-kings, the sons of Atreus: I fear to share a bitter death by stoning, smitten at this man's side, who is swayed by a fate to which none may draw nigh.

p. 237. 14, and Ald.: Hartung writes *ἦτοι*.—*κράτα* L, A, with most MSS. (*κράτα* r): Eustath. p. 237. 14, and Ald.: *κάρα* Triclinius (T, Liv. b).—*καλύμμασι* καλύμματι Eustath. l. c. 240 *εἰρεσίας*] Wecklein writes *εἰρεσίαν*. 251 *ἐρῆσουσιν*] Nauck conj. *ἐρείδουσιν* (Wieseler *ἐρείσουσιν*): Bergk, *ἀράσσουσιν*. 254 *ἀρη* L, A, etc.: *ἀρην* r (including Γ, T), and Ald. 259 *ἀπλατος* L, A, etc., Suidas s.v. *αἶσα*, and Ald.: *ἀπλατος* Aug. b. Other corruptions of *ἀπλατος* appear in the later MSS., as *ἀπλατος* (Γ), and even *ἀπλετος* (Ien.).

able, since *ἦδη* is emphatic, and *ἦτοι* would be somewhat weak. See Appendix.

*κράτα*. . *κρυψάμενον*, in token of grief and shame. Plat. *Phaedo* p. 117 C *ἐγκαλινάμενος ἀπέκλαιον μαντόν*: Aeschin. or. 2 § 111 τὰ γε δὴ καταγέλαστα παντελῶς, ἐφ' οἷς οἱ συμπρέσβεις ἐνεκαλύψαντο. Liv. 4. 12 *Multi ex plebe spe amissa. . capitiibus obnubilatis se in Tiberim praecipitaverunt*.—*ποδοῖν κλοπᾶν ἀρῆσθαι*: cp. Aesch. *Pers.* 481 οὐκ εὐκοσμον αἰρονται φυγῆν: [Eur.] *Rhes.* 54 (νυκτέρω πλάτῃ) ἀρῆσθαι φυγῆν. The verb here means, 'to take up,' 'betake oneself to'; not 'to win,' 'secure': see Appendix on 75. For *κλοπᾶν*, cp. Eur. *Or.* 1499 ἐξέκλεπτον ἐκ δόμων πόδα.

240 f. *θοδόν*, properly the epithet of *εἰρεσίας*, is transferred to *ζυγόν* (cp. *Ant.* 794 n.): *ζυγόν* ἔξομαι, as Aesch. *Ag.* 183 σέλιμα . . ἡμένων, Eur. *Or.* 956 τρίποδα καθίζων.

*ναῖ μεθίναι*, 'to let the ship go,'—*ἦλιας*, or the like, being understood. Cp. Eur. fr. 779 *κρούσας δὲ πλευρὰ πτεροφόρων ὄχημάτων | μεθήκεν* ('he let his horses go') *αἰ δ' ἔπταντ' ἐπ' αἰθέρος πτυχάς*. The elliptical use of *μεθίναι*, with dat., in this sense, seems to be rare: but it is parallel with that of *ἐφίναι* as = *indulgere* (e.g. Plat. *Rep.* 388 E *δταν τις ἐφίη . . γέλωτι*).

251 f. *τοῖας*: 164 n.—*ἐρῆσουσιν*, 'ply,'—properly, to ply the oar; then, to

put anything in lively motion; *Ant.* 158 *μήτην ἐρέσσω*, 'revolving' thoughts in the mind. Cp. the elegiac poet Dionysius *ap.* Athen. p. 609 A *εἰρεσίη γλώσσης ἀποπέψομεν εἰς μέγαν αἶνον* ('by our swift strains will we waf him to the haven of fame').—*δικρατεῖς Ἀτρεΐδαι*, the two princely Atreidae: cp. 390 τοῖς τε διασάρχας. βασιλῆς: O. C. 1035 τὰς διατόλους | . . ἀδελφάς, i.e., the two journeying sisters; and *ib.* 17 n.

252 f. *πιφόβημαι*: 139 n.—*λιθόλευστον Ἀρη*, a violent death by stoning; cp. *Ant.* 36 *φόνον . . δημόλευστον*. Aesch. *Ag.* 1616 *δημορριφεῖς . . λευσίμου ἀράς*. When, as here, *Ἀρης* stands for the notion of a 'violent death,' it always, of course, implies an onslaught; as in O. C. 1679 *δτω μήτ' Ἀρης | μήτε πόντος ἀντέκυρσεν* (death in battle, or by drowning): Aesch. *P. V.* 860 *θηλυκτόνω | Ἀρει δαμέντων, i.e., by the onslaught of murderous women*. (In Pind. *P.* 11. 36 *χρονίω σὺν Ἀρει* is best taken, with Gildersleeve, as = 'by tardy help of Ares.') The initial A is long here (answering to the penult. of *συγκατακτάς* in 230), as in 614, *Ant.* 139, *El.* 96.

The accus. is, in the first place, object to *πιφόβημαι*, but is felt also as a cognate acc. to *ἐναλλαγῆν* (like *ἀλγος ἀλγῶ*), and could be, further, an acc. of the inner object with *τυπτεῖς* (*Il.* 24. 420 *ἔλκεα . . ὄσσ' ἐτόπη*): it is one of those cumulative

- TE. οὐκέτι· λαμπρᾶς γὰρ ἄτερ στεροπῆς 257  
 ἄξας ὄξυς νότος ὡς λήγει.  
 καὶ νῦν φρόνιμος νέον ἄλγος ἔχει  
 τὸ γὰρ ἐσλεύσσειν οἰκεία πάθη, 260  
 μηδενὸς ἄλλου παραπράξαντος,  
 μεγάλας ὀδύνας ὑποτείνει.
- XO. ἀλλ' εἰ πέπανται, κάρτ' ἂν εὐτυχεῖν δοκῶ·  
 φρούδου γὰρ ἤδη τοῦ κακοῦ μείων λόγος.
- TE. πότερα δ' ἂν, εἰ νέμοι τις αἴρεσιν, λάβοις, 265  
 φίλους ἀνιῶν αὐτὸς ἠδονὰς ἔχειν,  
 ἢ κοινὸς ἐν κοινοῖσι λυπεῖσθαι ξυνῶν ;
- XO. τό τοι διπλάζον, ὦ γύναι, μείζον κακόν.  
 TE. ἡμεῖς ἄρ' οὐ νοσοῦντες ἀτώμεσθα νῦν.  
 XO. πῶς τοῦτ' ἔλεξας ; οὐ κάτοιδ' ὅπως λέγεις. 270

257 λαμπρᾶς γὰρ ἄτερ στεροπᾶς L, with most MSS., and Ald.: λαμπρᾶς γὰρ ἀστεροπᾶς Γ. For the conjectures, see Appendix.—Dindorf was the first to write στεροπῆς: see cr. n. on 208. 258 ἄξας] ἄξασ L. 259 φρόνιμος] L has ν above σ, from a later hand. 260 ἐσλεύσειν L; cp. O. C. 121 cr. n. 266 δοκῶ L. Blaydes conj. δοκέι. 268 νέμοι γ, and Ald.: νέμοι L (made from νέμοι), A, etc.; superscript in Pal. 269 z Nauck formerly proposed ἐν ξυνοῖσι for ἐν κοινοῖσι (thinking κοινὸς also corrupt). He now suggests: φίλους ἀνιῶνθ' ἠδονὰς Δλαντ' ἔχειν | ἢ κοινὸν ἐν

constructions which Greek idiom (esp. in poetry) favours. Note that a simple inf. after φοβοῦμαι usu. denotes what one is afraid to do (Aesch. Ch. 46 φοβοῦμαι δ' ἔπος τόδ' ἐκβαλεῖν), but can also denote what one fears to suffer: Plat. Phaedo p. 68 E φοβοῦμενοι... ἠδονῶν στερηθῆναι.

αἰσ' ἀπλατος, a fate such that no one can approach him, or stand at his side, without being involved in his doom. The Nemean lion is ἀπλατον θρέμμα, Tr. 1093.

257 z The words λαμπρᾶς ἄτερ στεροπῆς go with λήγει, not with ἄξας: they stand first, because they express the foremost thought,—viz., that the violence of his frenzy is past. 'Attended by the lightning-flash no more, the storm in his soul is subsiding, after a sharp outburst (ἄξας ὄξυς), like the wind of the south.' A key to these much-discussed verses may be found, I think, in a passage which seems to have been overlooked. The Greeks had observed that, when the νότος was a stormy wind, it was accompanied by clouds; but, when gentler, by a clear sky: Arist. *Problem.* 26. 20

(p. 942 a 34) ὁ νότος, δταν μὲν ἐλάττων ἦ, αἰθρῖός ἐστιν, δταν δὲ μέγας, νεφώδης. The mood of Ajax is now once more becoming αἰθρῖος, like the milder south-wind; lately it was like a fierce storm from the south, and νεφώδης, dark with the clouds from which the στεροπή of his madness was flashing. Compare the description of the mad Ajax by Arctinus in the *Iliupersis* (ap. Eustath. p. 859. 47), δμματὰ τ' ἀστράπτοντα βαρυνόμενόν τε νόημα.—For other views of this passage, and the attempts to amend it, see Appendix.

260 z. οἰκεία πάθη, those which one brings on himself: so *El.* 215 οἰκείας εἰς ἄσας | ἐμπίπτεις.—παραπράξαντος, having acted 'at the side,' i.e., 'having had a hand in the matter,'—'having contributed to the result.' This sense nowhere else belongs to παραπράσσω (which in Her. 5. 45 means 'to do something beyond' one's proper task, and in Plut. *Agis* 16 'to exact unjustly'); but for the force of the prep., cp. *καρπῖος* (Aesch. Ch. 910, etc.), as= 'partly the cause.'—Not, 'having done amiss' (= παραβάντος).

TE. It sways him no longer: the lightnings flash no more; like a southern gale, fierce in its first onset, his rage abates; and now, in his right mind, he hath new pain. To look on self-wrought woes, when no other hath had a hand therein—this lays sharp pangs to the soul.

CH. Nay, if his frenzy hath ceased, I have good hope that all may yet be well: the trouble is of less account when once 'tis past.

TE. And which, were the choice given thee, wouldst thou choose—to pain thy friends, and have delights thyself, or to share the grief of friends who grieve?

CH. The twofold sorrow, lady, is the greater ill.

TE. Then are we losers now, although the plague is past.

CH. What is thy meaning? I know not how thou meanest.

κοινοῖσι λυπεῖσθαι φίλον; 268 διπλάζον] Blaydes conj. διπλοῖζον. 269 ἡμεῖς ἄρ' οὐ νοσοῦντες] γ' ἄρ' for ἄρ' r: ol for οὐ, Mosq. b. For νοσοῦντες, Wecklein writes νοσοῦντος (a conjecture of Hermann's). F. W. Schmidt conj. χημεῖς διπλοῦν νοσοῦντες: Nauck, ἔχεις ἄρ' οὐ νοσοῦντες (scis igitur quo in malo nunc versetur). 270 Meineke would change ὅπως to ὅπερ: Nauck (keeping ὅπως), πῶς to τί.

ὑποτείνει: lit., 'lays to' (or 'beneath') the mind: [Dem.] or. 13 § 19 τὰς ἐλπίδας ὑμῖν ὑποτείνων.

268 ε. πέπανται, sc. ὁ Αἴας τῆς νόσου: cp. 279. The subject to εὐτυχεῖν is rather ἡμᾶς than αὐτόν: the thought is, δοκῶ ὅτι εὐτυχοῦμεν ἄν. Cp. *O. T.* 87 λέγω γὰρ καὶ τὰ δύσφορ', εἰ τύχοι | κατ' ὀρθὸν ἐξελεύσασθαι, πάντ' ἂν εὐτυχεῖν. In the omission of the subject to the inf., as in πέπανται and in τοῦ κακοῦ, there is a shade of reticence which suits the recent sense of horror in the speaker's mind.

φροῦδου γὰρ κ.τ.λ.: the gen. is not absol., but depends on λόγος. Cp. fr. 346 μύθου γὰρ οὐδεὶς τοῦ παρελθόντος λόγος. Their thought is that, if he is himself again, his value to the Greeks will plead for pardon of his frenzy.

268 ε. πότερα is used, instead of πότερον, to avoid an anapaest, as in 460, and *O. C.* 333.

267 The words κοινὸς ἐν κοινοῖσι mean strictly, 'a partner among partners,' = κοινῶς ἐν κοινωῖσι: cp. *O. T.* 239 μήτ' ἐν θεῶν εὐχαῖσι μήτε θύμασιν | κοινὸν ποιεῖσθαι. Similarly kinsfolk can be termed κοινοί, as sharers in a common lineage (*O. T.* 261 n.). The iteration, κοινὸς ἐν κοινοῖσι, emphasises the idea of mutual

sympathy: cp. 467 μόνος μόνους (and 1283 μόνος μόνου), 620 ἀφιλα παρ' ἀφίλοις, and n. on *Tr.* 613.

268 τὸ . . διπλάζον, intrans., 'that which is double' (cp. ἰσάζω, 'to be equal'): but the verb is trans. in Andoc. or. 4 § 11 τὸν φόρον . . διπλάσειεν, unless we should there read διπλασιάσειεν.

269 Though οὐ νοσοῦντος (gen. abs.) is an easy and specious conjecture, yet οὐ νοσοῦντες is better; because (1) it gives a rhetorical antithesis to ἀτώμεσθα which suits her point; and (2) it suggests the identity of their interest with that of Ajax. The figurative sense of νοσεῖν is often found in juxtaposition with the literal, as in *O. T.* 60 νοσεῖτε πάντες, καὶ νοσοῦντες, ὡς ἐγὼ | οὐκ ἔστιν ὑμῶν ὅστις ἐξ ἴσου νοσεῖ.

ἀτώμεσθα, i.e. we are worse off than before: the word is a forcible one (cp. 384), but occurs elsewhere also where the sense is only comparative: *Ant.* 17 οὐτ' εὐτυχούσα μᾶλλον οὐτ' ἀτωμένη: cp. *id.* 314.

270 πῶς . . ὅπως. The language here, to which groundless exception has been taken (cr. n.), expresses the musing wonder of simple minds.

- TE. ἀνὴρ ἐκεῖνος, ἡνίκ' ἦν ἐν τῇ νόσῳ,  
αὐτὸς μὲν ἦδεθ' οἷσιν εἶχετ' ἐν κακοῖς,  
ἡμᾶς δὲ τοὺς φρονούντας ἡνία ξυνῶν·  
νῦν δ' ὡς ἔληξε κἀνέπνευσε τῆς νόσου,  
κεῖνός τε λύπη πᾶς ἐλήλαται κακῇ 275  
ἡμεῖς θ' ὁμοίως οὐδὲν ἦσσον ἢ πάρος.  
ἄρ' ἔστι ταῦτα δις τόσ' ἐξ ἀπλῶν κακά ;
- XO. ξύμφημι δὴ σοι, καὶ δέδοικα μὴ 'κ θεοῦ  
πληγῇ τις ἦκη. πῶς γάρ, εἰ πεπαυμένος  
μηδέν τι μᾶλλον ἢ νοσῶν εὐφραίνεται ; 280
- TE. ὡς ᾧδ' ἐχόντων τῶνδ' ἐπίστασθαί σε χρή.
- XO. τίς γάρ ποτ' ἀρχὴ τοῦ κακοῦ προσέπτατο ;  
δήλωσον ἡμῖν τοῖς ξυναλγοῦσιν τύχας.
- TE. ἅπαν μαθήσει τοῦργον, ὡς κοινωγὸς ὢν.  
κεῖνος γὰρ ἄκρας νυκτός, ἡνίχ' ἔσπεροι 285  
λαμπτήρες οὐκέτ' ἦθον, ἄμφηκες λαβῶν

271 ἀνὴρ] ἀνὴρ MSS., and Ald. 278 φρονούντας] In L the first corrector (S) notes, γρ. βλέποντας, which Hermann reads. 276 ἡμεῖς θ'] One MS. of Suidas

272 ε. οἷσιν εἶχετ' ἐν κακοῖς = κακοῖς ἐν οἷς εἶχετο: cp. 1144: Her. 9. 37 ἐν τούτῳ τῷ κακῷ ἐχόμενος. The antecedent κακοῖς is drawn into the relative clause, though here its case is not thereby affected: cp. *Ani.* 404 θάπτουσαν ὃν σὺ τὸν νεκρὸν | ἀπείπας.

φρονούντας is far better than the *v. l.* βλέποντας: it hints what is meant by the vague κακοῖς.

274 κἀνέπνευσε: after the actual cessation (ἐλήξε), a brief space is still needed to permit ἀναπνοή. Cp. *Il.* 11. 382 ἀνέπνευσαν κακότητος: and n. on *O. C.* 1113 f.

275 Instead of κεῖνος, we might have looked for αὐτός: but the former has been preferred, because it better marks the antithesis between Ajax and his friends.—πᾶς, adverbial: *Ph.* 386 πόλις γὰρ ἐστὶ πᾶσα τῶν ἡγουμένων.—ἐλήλαται: *Tr.* 1045 (συμφορὰς) οἷαις.. ἐλαύνεται (n.). For the emphatic perf., cp. *El.* 64. Here it expresses that complete prostration has at once followed the return of sanity: cp. Plat. *Phaedo* p. 80 D ἢ δὲ ψυχὴ.. ἀπαλαττομένη τοῦ σώματος εὐθὺς διαπεφύσθηται καὶ ἀπόλωλεν.

277 ἄρ' = ἄρ' οὐ; *O. T.* 822 ἄρ' ἐφυν κακός; *El.* 614.—δις τόσ' = διπλά. Cp.

*Il.* 1. 213 τρίς τόσσα.. δῶρα: Eur. *El.* 1092 δις τόσως ('in double measure').—ἐξ ἀπλῶν: *Tr.* 619 (χάρις) ἐξ ἀπλῆς διπλῆ.

278 ε. δέδοικα μὴ.. ἦκη. Though ἦκει is tenable ('I fear that it certainly has come'), ἦκη seems better, since there is still a real uncertainty and anxiety in their minds. See on *El.* 580. (ἦκοι, which was the common reading, is of course impossible here.)

πῶς γάρ, sc. ἄλλως ἔχει; Normally, πῶς γάρ follows a negative statement, as in *El.* 911 οὐδ' αὖ σὺ πῶς γάρ; (sc. ἔδρασας): while πῶς γάρ οὐ follows an affirmative, as *ib.* 1307 οἶσθα μὲν τάν-θένδε, πῶς γάρ οὐ; The use of πῶς γάρ here is thus peculiar, though the sense is clear.

εἰ πεπαυμένος κ.τ.λ. The fact that despair has succeeded to frenzy argues that he is under the spell of some angry god. When the malady passed away, his mind ought to have recovered a healthy tone. They had already hinted at a *thela νόσος* as a possibility (186).

μηδέν τι: Eur. *Andr.* 1234 μηδέν τι λῖαν: *Alc.* 522 οὐδέν τι μᾶλλον οἶδα.

281 ὡς ᾧδ' ἐχόντων κ.τ.λ.: ὡς marks the point of view to be taken: the gen. abs. presents the state of the facts as the



TE. Yon man, while frenzied, found his own joy in the dire fantasies that held him, though his presence was grievous to us who were sane; but now, since he hath had pause and respite from the plague, *he* is utterly afflicted with sore grief, and we likewise, no less than before. Have we not here two sorrows, instead of one?

CH. Yea verily: and I fear lest the stroke of a god hath fallen. How else, if his spirit is no lighter, now that the malady is overpast, than when it vexed him?

TE. Thus stands the matter, be well assured.

CH. And in what wise did the plague first swoop upon him? Declare to us, who share thy pain, how it befell.

TE. Thou shalt hear all that chanced, as one who hath part therein. At dead of night, when the evening lamps no longer burned, he seized a two-edged

(s. v. ἐξ ἀπλῶν), viz. V (the Vossianus, at Leyden), has ἡμῆς δ': but this is doubtless a mere slip, due to v. 273. 277 ἀρ' ἐστὶ ἀρ' ἐστὶ L. 278 μὴ 'κ θεοῦ] Blaydes conj. μὴ θεοῦ. 279 ἦκη Suidas (s. v. δέδοικα): ἦκοι L, A, with most MSS., and Ald.: but a few have ἦκη, ἦκη, or ἦκει.—πεπαυμένος] πεπαυμένης Aug. b. 286 ξυαλογοῖσι L, A, Γ, etc.—Nauck writes τύχαις.

condition under which one's opinion must be formed. Cp. Aesch. *P. V.* 760 ὡς τοίνυν ὄντων τῶνδ' ἐσσι μαθεῖν πάρα. Eur. *Med.* 1311 ὡς οὐκέτ' ὄντων ὧν τέκνων φρόντιζε δή. Thuc. 7. 15 § 1 ὡς . τῶν στρατιωτῶν . . μὴ μεμπτῶν γεγενημένων οὕτω τὴν γνώμην ἔχετε. Xen. *An.* 1. 3. 6 ὡς ἐμοὶ οὖν ἴντος δπη ἂν καὶ ἡμῆς, οὕτω τὴν γνώμην ἔχετε. See also below, 904, 981.

282 ε τὴς γὰρ: for γὰρ in question, cp. *Ph.* 161, 327, 651.—προσέπτατο, as if winged to its aim by the god; Aesch. *P. V.* 644 (the heaven-sent trouble) δθεν μοι σχετλία προσέπτατο: Eur. *Alc.* 420 κοῦκ ἄφνω κακὸν τὸδε | προσέπτατ'.

From the Homeric *ἔπτατο* (*Il.* 13. 592, etc.) Tragedy borrows this non-thematic aor. (of which the active form would be *ἔπτην*): cp. 693. The aor. of *πέτομαι* in Attic Comedy and prose is usu. *ἐπτόμην* (see Veitch, *Irreg. Verbs*, 2nd ed., p. 530): and of this we have the inf. *πρόσθαι* in *O. T.* 17,—again in accord with Homeric precedent (*Il.* 4. 126 *ἐπιπτόσθαι*).

τύχαις depends on *δήλασθον*. The change to *τύχαις*, dependent on *ξυαλογοῖσιν* (cr. n.), is not only groundless, but injures the rhythm of the verse.

286 καίνος γὰρ: here γὰρ merely prefaces the narrative (*O. T.* 277 n.).

ἄκρας νυκτός, as the context shows,

means here, 'at dead of night.' The only other instance of *ἄκρας* so used (natural though the use is) seems to be Theocr. 11. 36 τυρός δ' οὐ λείπει μ' οὐτ' ἐν θέρει οὐτ' ἐν ὁπώρῃ, | οὐ χειμῶνος ἄκρω ('depth of winter'). Elsewhere *ἄκρα νύξ* means either (1) the beginning of night, nightfall, as in Aratus 775 ἄκρη νυκτί: or (2) the verge between night and dawn, as *ib.* 308 ἄκρῳδδ νυκτός. In Theophrastus *De Sign.* *Pluv.* 1. § 2 (p. 389 ed. Wimmer) the *ἀκρόνυχτοι ἀνατολαὶ* of stars are their risings *ὅταν ἄμα δομένῳ ἀνατέλλῃ (τὰ ἀστρα)*, i. e. soon after sunset, at nightfall. The sense of *ἀκρόσπερος* varies like that of *ἄκρα νύξ*. In Hippocr. *Epidem.* 7. 653 *ἀκρόσπερος φρικῆ* is a chill at the approach of evening (as Galen *Exeg.* p. 418 explains); while in Nicander *Ther.* 25 *ἀκρόσπερος* is explained by the schol. as 'at the close of evening,' 'at nightfall.' The latter is the sense of *ἄκρα οὖν ἑσπέρα* in Pindar *P.* 11. 10. [In Arist. *H. A.* 9. 34, p. 619 b 21, the words *ἄχραι ἑσπεριου* have been conjecturally changed to *τὴν ἀρχίσπερον*, from Athen. p. 353 B; or to *τὴν ἀκρόσπερον*: the sense required is 'at nightfall.']

286 λαμπτήρες. These were braziers, raised on stands, in which pine-wood was burned, at once for light and for

ἐμαίετ' ἔγχος ἐξόδους ἔρπειν κενάς.  
 καὶ γὰρ πιπλήσω καὶ λέγω, τί χρῆμα δρᾶς,  
 Αἴας; τί τήνδ' ἄκλητος οὐθ' ὑπ' ἀγγέλων  
 κληθεὶς ἀφορμᾶς πείραν οὔτε του κλύων 290  
 σάλπιγγος; ἀλλὰ νῦν γε πᾶς εὔδει στρατός.  
 ὁ δ' εἶπε πρὸς με βαί', ἀεὶ δ' ὑμνούμενα·  
 γύναι, γυναιξὶ κόσμον ἢ σιγῇ φέρει.  
 καὶ γὰρ μαθοῦσ' ἔληξ', ὁ δ' ἐσσύθη μόνος.  
 καὶ τὰς ἐκεῖ μὲν οὐκ ἔχω λέγειν πάθας· 295  
 ἔσω δ' ἐσήλαθε συνδέτους ἄγων ὁμοῦ  
 ταύρους, κύνας βοτῆρας, \*εὐερόν τ' ἄγραν.  
 καὶ τοὺς μὲν ἠχένιζε, τοὺς δ' ἄνω τρέπων  
 ἔσφαζε κάρραχιζε, τοὺς δὲ δεσμίους  
 ἠκίζεθ' ὥστε φώτας ἐν ποίμναις πίτνων. 300  
 τέλος δ' ὑπέφθασε διὰ θυρῶν σκιᾷ τινὶ

297 κενάς] Nauck conj. τυφλάς.

299—301 Nauck would reduce these three vv. to two, thus: Αἴας, τί τήνδε πείραν οὐθ' ὑπ' ἀγγέλων | κληθεὶς ἀφορμᾶς οὔτε σάλπιγγος κλύων;

299 ἀκλητος] Herwerden conj. ἀκαιρος.—ὑπαγγέλων L, A, with most mss. and Suidas s. vv. πείραν and χρήματα: ἐφορμᾶς r (as T, perhaps from Triclinius). The Aldine has ἀφορμᾶ, not ἀφορμᾶς.—οὔτε του] Meineke conj. οὔτε που.

302 βαί'] In L two letters (αι or ae) have been erased before βαί': the scribe, overlooking it, had begun to write ael or del.

303 γυναιξί] γυναικί Arist. Pol. 1. 13 § 11.

304 ἔληξ' made in L from ἔληξα,

heat (*Od.* 19. 64 φῶς ἐμὲν ἠδὲ θέρεσθαι). *Od.* 18. 307 ἀττικά λαμπτήρας τρεῖς ἴστασαν ἐν μεγάροισιν, | θφρα φαίνουσιν· περιδὲ ξόλα κάγκανα θήκαν, | . . καὶ δαΐδας μετέμωγον. As Helbig remarks (*Das Hom. Epos* p. 78), the smoke thus caused explains why the Homeric μέγαρον is sometimes called αἰθαλδον (*Il.* 2. 414, *Od.* 22. 239).

For this mode of indicating the time, cp. *Her.* 7. 215 περὶ λύχνων ἀφάς: Propert. 3. 8. 1 *ad extremas . . lucernas*: Aul. Gellius 3. 2 *post primam facem*.

297 ἔγχος: cp. 95.—ἐξόδους ἔρπειν: cp. *Thuc.* 1. 15 § 2 ἐκδήμιος στρατείας . . οὐκ ἐξήσαν.—κενάς, i. e., with no apparent object; cp. *El.* 1054 θηρᾶσθαι κενά.

299 κ. The general word, ἀκλητος, is defined by the two clauses in apposition with it, οὐθ' ὑπ' ἀγγέλων κληθεὶς, οὔτε σάλπιγγος του κλύων. Here the double οὔτε is more emphatic than a double οὐδέ: with the latter, the sense would be, 'uncalled, and not summoned,' etc. Cp. *Tr.* 391 οὐκ ἐμῶν ὑπ' ἀγγέλων |

ἀλλ' ἀτόκλητος. *Aesch. Cho.* 838 ἦκω μὲν οὐκ ἀκλητος, ἀλλ' ὑπάγγελος.

ἀφορμᾶς, intrans., as in *Thuc.* 4. 78 § 5 ἐκ τῆς Μελιτίας ἀφώρμησεν ('he started'): πείραν is cogn. acc.; cp. *Plat. Parm.* p. 135 D ἡ ὁρμὴ ἦν ὁρμᾶς.—σάλπιγγος: a non-Homeric trait; see on 17. Cp. fr. 357 ἀσάλπιγκτον ὄραν = μέσην νύκτα.—πᾶς εὔδει στρατός. Cp. the phrases περὶ πρῶτον ἔπνον (*Thuc.* 2. 2 § 1), *nocte concubia* (*Liv.* 25. 9 § 8).

302 κ. ὑμνούμενα, *decantata*. Schol. ἀεὶ θρυλούμενα ὑπὸ πάντων ἀνθρώπων καὶ κούα. *Plat. Rep.* p. 549 D καὶ ἄλλα δὴ δσα καὶ οἷα φιλοῦσιν αἱ γυναῖκες περὶ τῶν τοιοῦτων ὑμνεῖν. *Ter. Phorm.* 3. 2. 10 *cantilenam eandem canis*.

γυναιξὶ κ.τ.λ.: cp. *Eur. Heracl.* 476 γυναικὶ γὰρ σιγῇ τε καὶ τῷ σωφρονεῖν | κάλιστον. In *Ar. Lys.* 514 f. the Attic wife describes a like incident: τί δέ σοι ταῦτ'; ἦ δ' ὅς ἂν ἀνῆρ' | οὐ σιγήσει; καὶ γὰρ σίγων.—κόσμον: cp. fr. 61. 4 αἷς κόσμος ἢ σιγῇ τε καὶ τὰ παῦρ' ἔπη.

sword, and was fain to go forth on an aimless path. Then I chid him, and said; 'What dost thou, Ajax? why wouldst thou make this sally unsummoned,—not called by messenger, not warned by trumpet? Nay, at present the whole army sleeps.'

But he answered me in curt phrase and trite: 'Woman, silence graces women.' And I, thus taught, desisted; but he rushed forth alone. What happened abroad, I cannot tell: but he came in with his captives bound together,—bulls, shepherd dogs, and fleecy prisoners. Some he beheaded; of some, he cut the back-bent throat, or cleft the chine; others, in their bonds, he tormented as though they were men, with onslaughts on the cattle.

At last, he darted forward through the door, and began

as it is written in L, etc. 295 *καὶ τὰς ἐκεῖ μὲν] καὶ τὰς μὲν ἔνδοξ* Suidas s.v. *πάθας*.—*λέγειν* L, with most MSS., and Ald.: *φράζειν* r (as Ienensis). In Suidas s.v. *πάθας* the best MSS. have *λέγειν*, but others *φράζειν*, which Porson (Append. ad Toupium) preferred, and Blaydes reads.—*πάθας] τύχας* Triclinius (T, etc.). 296 *ἔσω] εἰσω* Dindorf. 297 *εὐερον* τ' Schneidewin: *εὐκερών* τ' MSS. 298 *κάρραχιζε* made in L from *κάρραχιζε*. 299 *ποίμνας]* L has several letters after π in an erasure: perh. the scribe had begun to write *πίττων*.—*πίττων* L, the circumflex from a late hand. 301 *ὑπάξας]* In L the 1st hand wrote *ἀπάξας*: a later hand has made this into *ὑπάξας*. The lemma of the schol. in L has *ἀπάξας*. A, with a few of the later MSS. (as Harl.), has *ὑπάξας*: others, as Γ, *επαξας* (and so Ald.), or *επάξας*.

294 *μαθοῦσ'*, literally, 'having perceived' his mood.—*ἔσοθῃ* = *ἔσθῃ*, an epic license allowed in narrative. Cp. Hes. *Theog.* 183 *ἀπέσσοθεν* (3rd pl.). *σοθῆς* occurs in *O. C.* 119, and *σοθῶμεν* *id.* 1724: *ἔσθῃ* in Eur. *Helens.* 1302 (lyr.).

295 *τὰς ἐκεῖ. πάθας*: briefly described by Athena, 55—60. The Chorus knew no details (230 f.). *τύχας* (cr. n.) is a weaker *v. l.* The fem. *πάθῃ* occurs also in *Ant.* 979 and *O. C.* 7.

297 *κύνας βοτήρας*: schol. *τοὺς ποιμνικοὺς κύνας*: οὐ γὰρ ἀναίρει κατὰ τὴν σκηπὴν ἀνθρώπων.—*εὐερον* is a certain emendation of *εὐκερών*, which was doubtless due to a reminiscence of *v. 64*. (Bellerophon, who retains *εὐκερών*, refers it to the horns of the rams; while Prof. Campbell, who also keeps it, says, 'The word describes all the cattle, small and great, excepting the bulls, which have been mentioned separately.') The form *εὐερος* (Attic for *εὐειρος*), from *εἶρος*, 'wool,' occurs in *Tr.* 675 (old's *εὐέρου*) and is proved by metre in *Ar. Av.* 121. The mention of the shepherd's dogs is naturally followed by that of the sheep.

298 *κ. ἠόχηνιζε* (a word not else-

where found in classical Greek) means here, 'beheaded,' by a blow on the *ἀόχην* (*cervix*), or hinder part of the neck. (Cp. *Pind. P.* 2. 93 *ἐπαυχένιον. . . ἠόχην*.) The Homeric *δειροτομαῖν* (*Il.* 21. 89, etc.) may have suggested *ἀόχηνιζε*.

*ἔσω τρέπων*, turning the heads of the victims upwards, so as to expose the throats to the sword. Cp. *Il.* 1. 459 *ἀέρουσαν μὲν πρῶτα καὶ ἔσφαξαν καὶ εὐεραν*: where *ἀέρουσαν* is now explained as = *ἀφ-έρουσαν*, by assimilation for *ἀν-φέρ*, 'they lifted up' the heads of the victims (not *ἀδ-έρουσαν*, 'drew back,' as it was formerly taken): see *Leaf ad loc.*—*ἔσφαξε* (235), cut the *σφαγή*, *iugulum*. The whole neck is *τρέχηνλος*, *collum*.—*κάρραχιζε*: see on 56.

*δειροτομαῖν*: cp. 239 ff.—*ῶσσι* = *ῶσι*, an epic use frequent with Aesch. and Soph.: *O. C.* 343, etc.—*φάσας*, here opposed, as *ἄνδρας* is in 64, to *θήρας*: sometimes *φῶσι* is opp. to *θεός* (*Il.* 17. 98 etc.).

301 *κ. ὑπάξας* is not a certain reading here; but (despite the fact that the first hand in L wrote *ἀπάξας*) it has, on the whole, at least as good authority as *ἀπάξας*. The latter makes good sense

λόγους ἀνέσπα, τοὺς μὲν Ἀτρειδῶν κάτα,  
 τοὺς δ' ἀμφ' Ὀδυσσεῖ, συντιθεῖς γέλων πολύν,  
 ὅσπν κατ' αὐτῶν ὕβριω ἐκτείσαιτ' ἰών.  
 κάπειτ' ἐπάξας αὐθις ἐς δόμους πάλιν 305  
 ἔμφρων μόλις πως ξὺν χρόνῳ καθίσταται.  
 καὶ πλήρες ἄτης ὡς διοπτέυει στέγος,  
 παίσας κάρα θῶύξεν· ἐν δ' ἔρειπίοις  
 νεκρῶν ἐρειφθεῖς ἔξει' ἀρνείου φόνου,  
 κόμπην ἀπριξ' ὄνυξι συλλαβῶν χερὶ 310  
 καὶ τὸν μὲν ἦστο πλείστον ἀφθογγος χρόνον·  
 ἔπειτ' ἐμοὶ τὰ δεῖν' ἐπηπέλιγσ' ἔπη,

303 γέλων πολύν] πολλὴν γέλων Γ and Ien. 304 αὐτῶν] made in L from αὐτῶν.—  
 ἐκτίσαιτ' MSS.: Musgrave conj. ἐκτίσαιτ', and so Hartung. 305 ἐπάξας A, and so  
 (or ἐπαίξας) most MSS.: ἀπαίξασ L (from ἀπάξασ), with a few MSS., and Ald. On  
 Morstadt's conj., Nauck writes ἐσάξας. 307 διοπτέυει L (the ει partly erased),  
 A, and most MSS.: διοπτέουι τ, and Ald. 308 θῶύξεν (without coronis) MSS.,

enough, 'rushing away from me'; but  
 ὑπάξας, expressing the sudden rush *for-*  
*ward*, as if towards something which had  
 suddenly caught his attention, adds a  
 picturesque touch which is absent from  
 the other reading. For this sense of ὑπό  
 in comp., cp. ὑπάγω, etc. The third  
 possibility, ἐπάξας, would properly de-  
 note a rush *onwards* in a direction which  
 had already been taken; and is thus less  
 fitting here.

σικῆ τινί: Tecmessa, of course, fol-  
 lowed Ajax to the door, but Athena was  
 invisible to her: see on 15. Ajax seemed  
 to speak with some phantom,—some  
 creature of his brain.—λόγους ἀνέσπα;  
 the phrase denotes the abrupt, spasmodic  
 manner in which his words were jerked  
 forth. They were wild and incoherent  
 (21—116). Cp. Plat. *Theaet.* p. 180 A  
 ὡσπερ ἐκ φαρέτρας ρηματισκία αἰνεγ-  
 ματώδη ἀνασπῶντες ἀποτοξέουσι. Men-  
 ander *Ῥαπισομένης* fr. 7 πόθεν τοῦτους  
 ἀνεσπάκασιν οἱ τοὺς λόγους; Ar. *Ran.*  
 903 τὸν δ' (Aeschylus) ἀνασπῶντ' αὐτο-  
 πρέμοις (-ουσι?) | τοῖς λόγοισιν κ.τ.λ.,  
 (where the idea is that of tearing up trees  
 by the roots; but the use of ἀνασπῶν in  
 ref. to a bold style is suggestive). Eusta-  
 thius p. 679, δι οὐ μόνον ἐπὶ φυτῶν τὸ  
 ἀνασπῶν λέγεται, ἀλλὰ καὶ ἐπὶ ἀλαξο-  
 νείας, ὡς δηλοῖ τὸ παρά Σοφοκλεῖ λόγους  
 ἀνέσπα.

Ἀτρειδῶν κάτα: for κατὰ placed after  
 its case, cp. 966.

303 ἀμφ' Ὀδυσσεῖ: for ἀμφί with  
 dat. in this sense, cp. 340, 684: *El.* 1180  
 ἀμφ' ἐμοὶ στένει. — συντιθεῖς γέλων πολύν,  
 'combining,' 'mingling,' much laughter  
 with the vaunts: cp. Aesch. *Suppl.* 65  
 ξυντίθησι δὲ παιδὸς μῦρον, blends that  
 theme with her lament.—Not, 'fabri-  
 cating,' with reference to the unreality of  
 the triumph.—γέλων, as in *Ani.* 647:  
 but γέλωτ' below, 382, 958. Eur. too  
 uses γέλων where it is metrically con-  
 venient (*Ion* 1172). The form implies an  
 Attic declension, like that of νεῶς. In  
*Od.* 18. 350 and 20. 346 γέλων should  
 prob. be read; in the former place the  
 MSS. give also γέλω and γέλων. Stems  
 in τ are post-Homeric, as Monro observes  
 (*Hom. Gr.* § 107 n.).

304 ὕβριω is plainly that which he  
 inflicts, not that which he punishes;  
 though the latter would be suggested by  
 the usual sense of ἐκτίνεσθαι, as in Eur.  
*H. F.* 547 μὴ ποτε Κρέοντος θάνατον ἐκτε-  
 σαίητο ('avenge'). Here the verb means,  
 'inflict in vengeance.'—ἐκτίσαιτο (for the  
 spelling, see on 181), not ἐκτίσονται: the  
 latter would be tenable only if αὐτοῦ could  
 replace αὐτῶν. When he spoke with  
 Athena, he fancied that he had already  
 slain the Atreidae (100); and Odysseus,  
 though reserved for further chastisement,  
 was already *desmōtēs* (105).—ἰών (= εἶπε  
 ἦει) adds animation; see on *Ani.* 768  
 δράτω, φρονεῖτω μείζων ἢ κατ' ἀνδρ' ἰών.

305 ἐπάξας is better here than

ranting to some creature of his brain,—now against the Atreidae, now about Odysseus,—with many a mocking vaunt of all the despite that he had wreaked on them in his raid. Anon, he rushed back once more into the house; and then, by slow, painful steps, regained his reason.

And as his gaze ranged over the room full of his wild work, he struck his head, and uttered a great cry: he fell down, a wreck amid the wrecks of the slaughtered sheep, and there he sat, with clenched nails tightly clutching his hair. At first, and for a long while, he sat dumb: then he threatened me with those dreadful threats,

and Ald.: 'θύωξεν Brunnck, and so nearly all edd. since. Nauck and Wecklein write ἐθύωξεν in full.—ἐρείποιος] L has ἐρείπιος (not ἐρικίος) from the 1st hand; but a corrector has sought to change ει into ι. 806 ἐρείφθεις made in L from ἐρεφθεις. In the marg. (from S) γρ. ἐρείσθεις, which Blaydes adopts. 811 καὶ τὸν μὲν] Nauck conj. καὶ τότε μὲν: Blaydes, καὶ τὸν πολλὸν μὲν ἔξ'ετ'.

**ἀπάξας.** The regular sense of ἐπάσσειν is 'to rush at,' or 'against'; here it denotes that he rushes in again as if to renew the attack. ἀπάξας, on the other hand, would be somewhat awkward, since he was coming *towards* the speaker; and certainly cannot be defended by *Ττ*. 693 εἰσω δ' ἀποστειχούσα, where Deianeira means, 'as I was going *away from you* into the house.' It is quite needless to write ἐσάξας.—ἀδθι... πάλιν: *O. C.* 1418 n.

**806 μόλις πως,** by some slow and painful process, which she cannot analyse. Plat. *Prot.* p. 328 D μόλις πως ἐμαυτὸν ὡσπερὶ συναγείρας. So μόλις ποτέ Eur. *Helen.* 896. For πως thus used, cp. also *Il.* 14. 104 μάλα πῶς με καθίκεο θυμὸν ἐνιπῆ, 'thou hast strangely moved me.'

**807 ἄτης,** the havoc made by him; cp. *Ani.* 1260 (alluding to the corpse of Haemon), οὐκ ἄλλοτρίαν | ἄτην, 'the work of no stranger's madness.'

**808 ε. θύωξεν.** In *O. C.* 1624 this word begins a trimeter, the augment being omitted, as often in *ρήσεις* (see *O. T.* 1249 n.): here, however, it is better to suppose aphaeresis. Cp. 1337 κράτιστα.—ἐρείποιος is defined by νεκρῶν, wrecks consisting of corpses; and this phrase, again, by ἀρνείου φόνου, corpse-wrecks of slain sheep. Thus both the genitives here serve to define; while in *γείας... βουκόλων φρουρήματα* (54), the first gen. defines, and the second is possessive. Cp. 465, 616 f. The phrase νεκρῶν ἐρείπια occurs also in Eur. fr. 266. 2;

and χλανιδίων ἐρείποιος (which seems to verge on bathos) in frag. incert. 7 (ed. Nauck).

**ἐρείφθεις:** the pres. pass. ἐρείφεται ('crashes down') occurs in *O. C.* 1462; this aor., in Arrian *Anab.* 1. 21. 4 (of a tower) οὐδὲ... χαλεπῶς ἂν ἠρείφθη. Pind. *Ol.* 2. 47 has ἐρίπεντι. The old *v. l.* ἐρείσθεις would mean, 'supported on,' but is wretchedly weak. The very fact that ἐρείφθεις follows ἐρείπιος—that the slayer is prostrate among the slain—gives the word a singular force and pathos.

**810 ἀπρίξ... συλλαβῶν,** tightly clutching: Plat. *Theaet.* 155 E οὐ ἂν δύνωνται ἀπρίξ τοῖν χεροῖν λαβέσθαι. Cp. fr. 328. 3 τοῦ γε κερδαίνειν ὁμοῦ | ἀπρίξ ἔχονται. The word is from the rt. of πρίω, as 'to grip' (1030 n.), with euphonic α: Aesch. uses ἀπριγδα (*Pers.* 1057). Cp. the Latin phrase *mordicus tenens*.

**δνυξί... χερσί,** with the hand, by the nails; both datives are instrumental, but one (δνυξί) more closely defines the other; see on 230 f. (χερσί... ἐλφεσιν).

**811 καὶ τὸν μὲν ἦστο πλείστον κ.τ.λ.** The bold order of words is explained by ἔπειτα in 312: *s. e.*, the thought is; 'for *one* part of the time—the longest—he sat mute; *then*,' etc. By separating τὸν from πλείστον, the writer obtains the same effect as if he had said, καὶ πρῶτον μὲν καὶ τὸν πλείστον χρόνον κ.τ.λ.

**812 τὰ δεινὰ... ἔπι,** 'those dread threats' (which still haunt my memory): cp. 650, 1226: Eur. *Ph.* 180 ποῦ δ', θεῖ τὰ δεινὰ τῆδ' ἐφυβρίζει πόλει | Καπαυεύς;

εἰ μὴ φανοίην πᾶν τὸ συντυχὸν πάθος,  
 κἀνήρετ' ἐν τῷ πράγματος κυροῖ ποτέ.  
 κἀγώ, φίλοι, δείσασα τοῦξειργασμένον 315  
 ἔλεξα πᾶν ὄσονπερ ἐξηπιστάμην.  
 ὁ δ' εὐθύς ἐξώμωξεν οἰμωγὰς λυγράς,  
 ἃς οὐποτ' αὐτοῦ πρόσθεν εἰσήκουσ' ἐγώ.  
 πρὸς γὰρ κακοῦ τε καὶ βαρυψύχου γόους 320  
 τοιούσδ' αἰεί ποτ' ἀνδρὸς ἐξηγεῖτ' ἔχειν·  
 ἀλλ' ἀψόφητος ὀξέων κωκυμάτων  
 ὑπεστέναζε ταῦρος ὡς βρυχώμενος.  
 νῦν δ' ἐν τοιᾶδε κείμενος κακῇ τύχῃ  
 ἄσιτος ἀνήρ, ἄποτος, ἐν μέσοις βοτοῖς 325  
 σιδηροκμήσιν ἤσυχος θακεῖ πεσών.  
 καὶ δῆλός ἐστιν ὡς τι δρασείων κακόν.  
 τοιαῦτα γάρ πως καὶ λέγει κωδύρεται.

§13 φανοίην E (cod. Par. 2884, 14th cent.): φανείην L, A, with most mss., and Ald.: φανείη D. §14 κυροῖ Suidas s.v.: κυρεῖ L (made by a late hand from κύρωι), with most mss., and Ald. On the form κύρω, cp. O. C. 1159 cr. n.—ποτέ] Burges conj. ποτ' ὦν.—Nauck brackets this v. ('ein überflüssiges und mattes Anhängsel'). §15 In some of the later mss. there is a comma after δείσασα: in the Aldine, after τοῦξειργασμένον. §16 ἐξηπιστάμην L. §17 In L the second ω of ἐξώμωξεν, and the ω of οἰμωγὰς, have been made from ο. §18 βαρυψύχου] made in L from

'those dread vaunts' (of which we have heard). See *Tr.* 476, and Appendix there, p. 192.

§13 φανοίην. The optat. of the fut. φανέω is formed with the modal suffix ιη, like the pres. optat. of contracted verbs, δρα-ο-ιη-ν, δρώην. Cp. Xen. *Cyr.* 3. 1. 14 ἐροίη (opt. of fut. ἐρέω); Platonic *Epist.* 7. p. 339 D διαβαλοίην.

§14 ἐν τῷ πράγματος: cp. *Ant.* 1229 ἐν τῷ συμφορᾶς διεφθάρης; *Ph.* 174 ἐπὶ παντὶ τῷ χρείας.

§15 The words κἀγώ, φίλοι, δείσασα are apologetic; she would gladly have spared him the details which his threats constrained her to relate.

§16 ζ. πρὸς γὰρ κακοῦ τε: for the prep., cp. 581, 1071. He always set forth, laid down as a rule, τοιούσδε γόους ἔχειν πρὸς ἀνδρὸς κακοῦ, *pertain to him*, are characteristic of him. The words, πρὸς ἀνδρὸς κακοῦ κ.τ.λ., are equiv. to an adverb with the intrans. ἔχειν: i.e., as we can say, γόοι ἀνάνδρωι ἔχουσι, so γόοι ἔχουσι πρὸς κακοῦ ἀνδρὸς. This intrans. use of ἔχειν with phrases of an adverbial

kind is frequent with Herodotus; e.g. 2. 91 ἀγῶνα γυμνικὸν διὰ πάσης ἀγωνίης ἔχοντα, 'consisting in every sort of contest': see other examples on O. *T.* 709. —The alternative explanation is, 'he taught that it (was) the part of a craven ἔχειν γόους τοιούσδε, to indulge in such laments.' ἔχειν would then be used as in *Od.* 24. 515 δῆρην ἔχουσι. But this implies an impossible ellipse of εἶναι after ἐξηγεῖτο.

βαρυψύχου, 'heavy-hearted,' lacking the buoyant spirit which quickly rallies itself from despondency. Ajax was emphatically a soldier. (The schol.'s paraphrase, μικροψύχου, conveys a different idea.) The word occurs nowhere else, βαρύθυμος being the usual term; but cp. βαρόφρων, and the post-classical βαρυκάρδιος. Plutarch illustrates the poet's meaning when he speaks (*Mor.* p. 477 E) of men ἐν ὀδυρμοῖς τὰ πολλὰ καὶ βαρυθυμίαις καὶ μερίμναις διατρέποντας. So Heracles says, *Tr.* 1074, ἀλλ' ἀστένακτος ἀλὲν εἰπόμεν κακοῖς.

ἐξηγεῖτ': the word implies authoritative exposition (as of the sacred law by

if I declared not all the chance that had befallen; and asked in what strange plight he stood. And I, friends, in my fear, told all that had been done, so far as I surely knew it. But he straightway broke into bitter lamentations, such as never had I heard from him before. For he had ever taught that such wailing was for craven and low-hearted men; no cry of shrill complaint would pass his lips; only a deep sound, as of a moaning bull.

But now, prostrate in his utter woe, tasting not of food or drink, the man sits quiet where he has fallen, amidst the sword-slain cattle. And plainly he yearns to do some dread deed: there is some such meaning in his words and his laments.

*βαρυψόχου*. Seyffert writes *βραχυψόχου*. §20 *ἐξηγείτ' ἔχειν*] In L *ἔχειν* was written before *ἐξ*, then deleted, and added in the right place.—Herwerden conj. *ἐξηγείτο χεῖν*: *Blaydes, ἤγειτο στένει*: Tournier, *ἐξηγεί πελείν*. §22 *βρυχώμενος*] *μικῶμενος* Triclinius. Morstadt conj. *βριμώμενος*. §24 *ἀνήρ*] *ἀνήρ* MSS., as in 337, 344.—*βοτοῖς*] made in L from *βοτοῖς*. §25 *θακεί*] made in L from *θάκει*. §26 *κακόν*] In L the *o* has been made from *ω*. §27 *γάρ πως*] made in L from *γάρ πῶς*.—*λέγει*] *γελῶ* Ien.—Seyffert writes, *τοιαῦτα γάρ πως καὶ βλέπει* (dat. of *βλέπος*) *κωιδιλλεται* ('such purposes are declared by his very countenance').—Nauck brackets the *v.*, and so too Wecklein.

the *ἐξηγηταί*), and suggests the submissive reverence with which Tecmessa listened to her lord.

§21 *εὖ ἀψόφητος . . κωκυμάτων*: cp. *O. C.* 677 *ἀνήμεον . . χειμώνων* (n.).—*ὑπεστέναζε*, groaned low; cp. *El.* 79 *ὑποστενούσης*.—*ἔξω*: *Ant.* 423 *πικρὰς | δρυῖος ὄξιν φθόγγον*.—*ταῦρος ὡς βρυχώμενος*: Hes. *Theog.* 832 *ταῦρος ἐριβρόχης*. The word expresses *deep, sullen* tones, such as might come from a bull in pain: it usually implies a sound of anger or anguish, whereas *μικᾶσθαι* can denote the mere *lowing* of oxen; hence Nonnus 29. 311 *βρυχηδὸν ἐμυκήσαντο*. The unhappy conjecture *βριμώμενος* ('snorting') was prompted by a supposed inconsistency between *βρυχώμενος* and *ὑπεστέναζε*: but there is no reason why deep tones should not be also muffled.

§23 *νῦν δ'* contrasts his present behaviour with that described in 317. The contrast is not with *ὑπεστέναζε* (322), as though he were now wholly silent.

§24 *εὖ ἄσιτος*. *Od.* 4. 788 (Penelope in her anxiety for Telemachus) *καίτ' ἄρ' ἄσιτος ἄπαστος ἐδητύος ἠδὲ ποτήτος*.

*σιδηροκμήσιν*: as the dead are *ὀ καμῶνες, οἱ κεκμηκότες*, so *σιδηροκμήτης* is one who has died by the sword: cp. Aesch. *Cho.* 365 *δουρικμήτη λαφ'*: *ib.* 889

*ἀνδροκμήτα πέλεκυν* (an axe by which men die).

§26 *ὡς τι δρασίων*, instead of *δρασίων τι* simply: cp. *O. C.* 630 *ὡς τελῶν ἐφαίμετο*: Xen. *An.* 1. 5. 9 *δῆλος ἦν Κύρος ὡς σπεύδων*: Lys. or. 12 § 90 *δῆλοι ἐσέσθε ὡς ὀργιζόμενοι*.—*δρασίων*: cp. *Ph.* 1001 *ἐργασείης* (n.). Ar. *Vesp.* 168 *ἀνθρώπος οὗτος μέγα τι δρασεῖς κακόν*.

§27 *τοιαῦτα* is qualified by *πως*: something in his utterances, which she cannot define, suggests this. Cp. Xen. *Cyr.* 3. 3. 7 *ἔλεξεν ὡδὲ πως εἰς τὸ μέσον*.—*καὶ λέγει κεδύρεται*. The word *ἤσυχος* in 325 does not imply *silence*; it contrasts the quietness of his present demeanour with his former frenzy, and with the first vehemence (317) of his grief. His occasional words, or laments (such as *ὦ μοι μοι*, 333), are in a tone which foreshadows the worst.

The verse is rejected by Nauck and others as though it were inconsistent with *v.* 325, and had been patched up from *v.* 383. There is no ground for this view. On the other hand, after *ἤσυχος* in 325, the fear expressed in 326 would be unintelligible, if no reason were subjoined. Bergk, who joins in condemning the verse, allows that Sophocles is usually careful of logical coherence in

- ἀλλ', ὦ φίλοι, τούτων γὰρ οὐνεκ' ἐστάλην,  
ἀρήξαιτ' εἰσελθόντες, εἰ δύνασθέ τι.  
φίλων γὰρ οἱ τοιοῦδε νικῶνται λόγοις. 330
- ΧΟ. Τέκμησσα, δεινά, παῖ Τελευταῖτος, λέγεις,  
ἡμῖν τὸν ἄνδρα διαπεφοιβάσθαι κακοῖς.
- ΑΙ. ἰὼ μοί μοι.
- ΤΕ. τάχ', ὡς ἔοικε, μᾶλλον· ἢ οὐκ ἤκούσατε.  
Αἰαντος, οἶαν τήνδε θωύσσει βοήν; 335
- ΑΙ. ἰὼ μοί μοι.
- ΧΟ. ἀνὴρ ἔοικεν ἢ νοσεῖν, ἢ τοῖς πάλαι  
νοσήμασι ξυνοῦσι λυπεῖσθαι παρών.
- ΑΙ. ἰὼ παῖ παῖ.
- ΤΕ. ὦ μοι τάλαιν'. Εὐρύσακες, ἀμφὶ σοὶ βοῶ. 340  
τί ποτε μενουῶ; ποῦ ποτ' εἶ; τάλαιν' ἐγώ.
- ΑΙ. Τεῦκρον καλῶ. ποῦ Τεῦκρος; ἢ τὸν εἰσαεὶ  
ληηλατήσσει χρόνον; ἐγὼ δ' ἀπόλλυμαι.

328 οἠνεκ'] *εἰνεκ'* several recent edd. 330 φίλων γὰρ οἱ τοιοῦδε νικῶνται λόγοις Stobaeus *Flor.* 113. 8: φίλων γὰρ οἱ τοιοῦδε νικῶνται φίλοι MSS., and Ald. 331 ε. δεινά] Bentley conj. *δεινοῖς*.—L has a comma after *λέγεις*, but a later hand has added a faint point after *ἡμῖν*. The Aldine has a comma after *ἡμῖν*.—*διαπεφοιβάσθαι* τ, and

drama ('pfelegt..sorgfältig zu motiviren'); but suggests that *here* the neglect of it might be 'a mark of the archaic style' (*Jahr. f. Class. Phil.* 97. 378).

328 ε. ἐστάλην, her (self-imposed) errand; cp. *El.* 404 οἴπερ ἐστάλην ὁδοῦ: *O. C.* 20 προδοτάλης.

εἰσελθόντες. Dramatic effect required that, instead of the Chorus literally complying with this request, the interior of the tent should be disclosed to them (346).

330 λόγοις. The φίλοι of the MSS. was doubtless in its origin a mere oversight, but may have been helped to keep its place in the text by the construction in 1353, κρατεῖς τοι τῶν φίλων νικώμενος.

331 ε. Τελευταῖτος: 210 n.—ἡμῖν could be joined with λέγεις: for we sometimes find a word devoid of emphasis standing first in a trimeter, though a slight pause follows; e.g. 847 ἴδης: Aesch. *Ag.* 1130 οὐ κομπάσαιμ' ἄν θεοφάτων γνώμων ἄκρος | εἶναι, κακῶ δέ τω προσεϊκάδω τάδε: *P. V.* 673 διάστροφος | ἦσαν, κεραστὶς δ' κ.τ.λ. But on the whole it seems better to have a comma after λέγεις,

and to take ἡμῖν as ethic dat. ('to our sorrow'): though this, too, is slightly harsh; for such an ethic dat. ought not to stand first, but to follow some significant word, as in 216 μανία γὰρ ἄλοῦς ἡμῖν ὁ κλειῶς: *El.* 272 τὸν αὐτοῦ-ἐτην ἡμῖν.

διαπεφοιβάσθαι: the compound occurs only here. φοιβάζω, from Φοῖβος, meant 'to inspire,' as Apollo inspires the divine frenzy of μάντις or of poet; *Anthol.* 9. 525. 22 Φοῖβον, φοιβάζοντα, φιλοστέφανον, φιλογηθῆ: Longinus 8 § 4 πάθος φοιβάζον τοῖς λόγοις. (The word could mean also 'to utter prophetically,' as in Lycophron 6 δαφνηφάγων φοιβάζειν ἐκ λαϊμῶν ὄτα.) Tecmessa has just described both the recent frenzy of Ajax—which she had already pictured in vv. 233 ff.—and his present despair. By *διαπεφοιβάσθαι* the Chorus mean that a malign power has taken *permanent possession* of his mind. The mental trouble outlasts the frenzy (279 f.). Both *εἶ*, and the perfect tense, serve to mark this. By κακοῖς they mean his troubles in regard to the arms of Achilles.



Ah, my friends—indeed, this was my errand—come in and help, if in any wise ye can. Men in his case can be won by the words of friends.

CH. Tecmessa, daughter of Teleutas, dread are thy tidings, that our lord hath been frenzied by his sorrows.

AJ. (*within*). Woe, woe is me!

TE. Soon there will be worse, belike.—Heard ye not Ajax, —heard ye not that resounding cry?

AJ. Woe, woe is me!

CH. The man seems to be distempered, or else to be grieving for the distempers which lately vexed him, when he sees their work.

AJ. O my son, my son!

TE. Ah me! Eurysaces, 'tis for thee he calls! What can be his purpose? Where art thou? Unhappy that I am!

AJ. Ho, Teucer! Where is Teucer? Will his foray last for ever? And I perish!

Ald.: διαπεφοιβασθαι L. From the schol. (*ἐκμεμηνέναι, παρὰ τὸν φοῖτον*), Valckenh. conj. διαπεφοιβάσθαι.

§§§ *ὦ μοί μοι*] *ὦ μοί μοι* L, as also in 336: but cp. 385. §§7 *ε. τοῖς πάλαι...παρών*] Nauck conj. *τοῖς πάρος...πάλω*, thinking that the vulgate arose from *πάρος* and *πάλιν* changing places, when *πάλω* was altered to *πάλαι*, and *πάρος* to *παρών*.—*νοσήμασι* (without *ν*) MSS., Ald., and most edd.: Nauck writes *νοσήμασιν*.—For *παρών*, Linwood conj. *πάρα*: Blaydes, *φρονῶν*.

§§§ *ὦ μοί μοι*. Cp. *El.* 77, where a similar cry (behind the scenes) is a prelude to the heroine's entrance.

§§4 *μάλλον*: we understand *νοσήσει*, or the like.—*ἡ οὐκ*: the same crasis as in *O. T.* 555, 993, 1140.—*ἄλαντος, οἶαν κ.τ.λ.*: cp. 785 *δρα. . τὸνδ' ὀποι' ἐπη θροεῖ*. As in 308 *θῶύξεν* marked the first pangs of his despair, *θωύσσει* here denotes a fresh access.

§§7 *ε. τοῖς πάλαι νοσήμασι ξυνοῦσι* = *τοῖς πάλαι ξυνοῦσι ν.*: for the irregular order, cp. *Ph.* 1316 *τάς . . ἐκ θεῶν | τύχας δοθείσας* (n.). The sense is *τοῖς ν. δ πάλαι ξυνήν*. If the order of words were normal, *ξυνοῦσι* would be predicate; 'vexed by his former maladies, as they haunt him,' *δτε ξυνοῦσιν*. But then (1) the alternative to *ἡ νοσείν* is less clearly marked, since the old *νοσήματα* are, in a sense, still with him; and (2) *ξυνοῦσι*, as referring merely to a *memory* of them, is somewhat forced.—*παρών*, being, as he is, in the presence of his own handiwork. The implied antithesis is with what he might feel if told of things which he had done elsewhere, but which he could not see. Cp. 1131, 1156.

§§9 *ὦ πατ πατ*. One of the signs

that he is resolved to die is the way in which his thoughts dwell upon his son; he cannot rest till he sees him (530—544). The child is the heir of his fame, and may live to clear it of the stain (556 f.). As Eurysaces is not at once brought to him, he next cries (342), *Τεῦκρον καλῶ*: Teucer is his *second* thought, for to Teucer he will commit the care of his son (562).

Prof. Campbell understands *ὦ πατ πατ* as meaning Teucer, whom an elder brother might so address. Tecmessa, at least, did not so take the words.

§40 *ε. ὦ μοι πάλαιν*: the nom. as in 800, *El.* 788, and oft.—*Εὐρύσακες*, so named from the shield of Ajax (19): cp. 574 n. The first syll. of a dactyl in the third foot is usually either the last syllable of a word, or else a monosyllable; but proper names are exempt from the rule.—*ἀμφὶ σοι*: for the prep., cp. 303: in 562 the sense is different.

*ποῦ ποτ' εἶ*; She had sent the child out of the tent, in charge of servants (531—539), and now fears that he has not been removed to a sufficient distance.

§42 *ε. Τεῦκρον*: the son of Telamon by Hesione (1302), and half-brother of

- ΧΟ. ἀνὴρ φρονεῖν ἔοικεν. ἀλλ' ἀνοίγετε·  
τάχ' ἂν τιν' αἰδῶ κάπ' ἐμοὶ βλέψας λάβοι. 345
- ΤΕ. ἴδου, διοίγω· προσβλέπειν δ' ἕξεστί σοι  
τὰ τοῦδε πράγῃ, καὐτὸς ὡς ἔχων κυρεῖ.

στρ. α'. ΑΙ. ἰὼ

- 2 φίλοι ναυβάται, μόνοι ἐμῶν φίλων,  
3 μόνοι ἔτ' ἐμμένοντες ὀρθῶ νόμῳ, 350  
4 ἴδεσθέ μ' οἶον ἄρτι κύμα φοινίας ὑπὸ ζάλῃς  
5 ἀμφίδρομον κυκλείται.

- ΧΟ. οἴμ' ὡς ἔοικας ὀρθὰ μαρτυρεῖν ἄγαν.  
δηλοῖ δὲ τοῦργον ὡς ἀφροντίστως ἔχει. 355

ἀντ. α'. ΑΙ. ἰὼ

- 2 γένος ναῦτας ἀρωγὸν τέχνας,

344 L has the  $\nu$  of *εοικεν* from a later hand.—[ἀνοίγετε] Wecklein writes *ἀνοίγε δή*.  
345 κάπ'] made in L from *χάπ'*: this is explained by the false reading *χὺπ' ἐμοῦ*  
in Pal.—Blaydes conj. *κὰς ἐμέ βλέψας*. 348 f. ἰὼ..φίλων is one

Ajax, whose mother was Eriboea (569).  
—τὸν εἰσαεῖ.. χρόνον: the phrase τὸν  
ἀεὶ χρόνον is frequent. The separation  
of τὸν εἰσαεῖ from χρόνον deserves notice, as  
suggesting the possibility that τὸν ἀεὶ may  
sometimes have been used (without χρό-  
νον) as = 'for ever': a usage which, how-  
ever, lacks proof: see on *El.* 1075.—  
ληλατήσας: he had gone to the uplands  
of Mysia (720), 'in pursuit of foes' (564)  
to be despoiled. Cp. *Thuc.* 1. 11 § 1  
(the Greeks at Troy) φαίνονται...πρὸς  
γεωργίαν τῆς Χερσονήσου τραπέμνοι καὶ  
ληστείαν τῆς τροφῆς ἀπορίᾳ. The *Iliad*  
glances at such predatory expeditions  
(e.g. 1. 366; 9. 328).—Note the light  
touch with which the poet accounts for the  
absence of Teucer—a necessity of the  
plot, since Teucer might have averted his  
brother's suicide.

344 f. ἀνοίγετε: a usual form of  
summons, addressed to no particular per-  
son, but to the inmates of the house  
generally; Aesch. *Ch.* 877 ἀλλ' ἀνοίξατε:  
*Ter. Adelph.* 4. 4. 26 *aperite, aliquis*.  
Ajax had πρόσπολοι, though they were  
not at this time in the house (539).—We  
should not explain the plur. as addressed  
by the choregus to the choreutae and  
Tecnessa.

αἰδῶ.. λάβοι: cp. *Ph.* 1078 φρόνησιν..  
λάβοι: *Tr.* 669 f. προθυμίαν | .. λαβεῖν.—

κάπ' ἐμοί: for this modest καί, cp. *Ph.*  
192 εἴπερ κάγω τι φρονῶ, and n. on *Ant.*  
719. βλέψας should naturally go with  
κάπ' ἐμοί, though βλέπειν ἐπί τινι seems  
to occur nowhere else, and ἐπιβλέπειν  
τινὶ only in Lucian *Astr.* 20 καὶ σφίσι  
γνωμένοισι τῷ μὲν ἢ Ἀφροδίτῃ τῷ δὲ ὁ  
Ζεὺς... ἐπέβλεψαν ('looked with favour').  
The alternative is to take ἐπ' ἐμοί as =  
'in my case,' and βλέψας as expegetic;  
but this is certainly harsh.

346 f. διοίγω: cp. *O. T.* 1287 διοί-  
γειν κληῖθρα, and *ib.* 1295.—πράγῃ, deeds:  
cp. 21.

The ἐκκύκλημα is now pushed on through  
the central door. It was a small stage,  
but large enough to allow of Ajax being  
shown surrounded by some of the slaugh-  
tered animals. The word πράγῃ in 347,  
and the language of vv. 351 ff., show that  
the carnage was represented. The other  
plays in which Sophocles has used the  
eccyclema are the *Antigone* (1294, where  
see n.), and the *Electra* (1464 f., n.).

Ajax, sitting among his victims, and  
meditating his own destruction, was the  
subject of a famous picture by Timomachus  
of Byzantium. Philostratus (*Vit. Apoll.*  
2. 22 § 5) thus describes it: τὸν Αἰάντα  
τὸν Τιμομάχου.. ἀπεκτονότα τὰν τῆ Τροίᾳ  
βουκόλια καθῆσθαι ἀπειρηκότα [cp. v.  
325 ἥσυχος θακεῖ], βουλὴν ποιούμενον καὶ

CH. He seems to be sane. Come, open there! open—perchance e'en at the sight of me he may come to a more sober mood.

TE. Behold, I open: thou canst look on yon man's deeds, and his own plight.

AJAX is discovered sitting amidst the slaughtered cattle.

AJ. Alas, good sailors, alone of my friends, alone still constant to your loyalty, behold what a wave hath but now surged around me and hemmed me in, under stress of a deadly storm! <sup>1st strophe.</sup>

CH. Ah, lady, how sadly true seems thy report! The fact proves that no sane mind is here.

AJ. Alas, ye mates staunch in sea-craft, <sup>1st anti-strophe.</sup>

v. in L.—*ναυβάται*] *ναύται* r, and Suidas s.v. *ὄρθῳ νόμῳ*. §50 *μόνοι ἐτ'* Hermann: *μόνοι τ'* MSS. (a few have *μοῦνοι τ'*.) §51 *εἶθεθέ μ'...* *ζάλης*. Two verses in L, the first ending with *κύμα*: and so Ald. §54 *οἴμ'* is suspected by Nauck. §55 *ἀφροντίστως*] Nauck thinks that this came, through a gl. *ἀκηδέστως*, from *ἀνηκέστως*.

*ἐαυτὸν διαφθεῖραι*. The picture was at Cyzicus in 70 B.C. (Cic. *In Verr.* 2. 4. 60), but was afterwards bought by Julius Caesar for the Temple of Venus Genetrix in Rome (Plin. *N. H.* 7. 38 § 126). See Introduction § 20.

§48—429 This kommos serves, like the last (201—262), as a lyric expression of tragic pathos; after which the situation is further developed, as in the former case, by iambic dialogue. But in one respect this kommos differs from its predecessor. In order to bring the mind of Ajax into fuller relief, the lyrics are given to him alone, while the Chorus and Tecmessa speak only trimeters.

The structure is as follows:—1st strophe 348—355 = 1st antistr. 356—363; 2nd str. 364—378 = 2nd ant. 379—393; 3rd str. 394—411 = 3rd ant. 412—429. For the metres see Metrical Analysis.

§48 *εἰ φῶλοι ναυβάται*: his first words mark the affection which was so deep in the rugged nature.—*ἐμμένοντες*: Cp. *O. T.* 351 (*τῷ κηρύγματι ἐμμένειν*).—*ὄρθῳ νόμῳ*, the right, sound rule of loyalty to friendship—which the Greek chiefs have forsaken.

§51 *εἶθεθέ μ'*: for this midd. aor., cp. *Ph.* 351 n. The constr. is as in Aesch. *P. V.* 92 *εἶθεθέ μ' οἶα πρὸς θεῶν πάσχω θεός*.—*κύμα* is the bloodshed; *ζάλης*, the storm of frenzy by which it was caused: cp. Pind. *O.* 12. 11 *οἱ δ'*

*ἀνιραῖς* | *ἀντικύσαντες ζάλαις ἐσλὸν βαθὺ πῆματος ἐν μικρῷ πεδάμειψαν χρόνῳ*. The epithet *φουνίας*, denoting the effect of the *ζάλη* (*i. e.*, really belonging, in sense, to *κύμα*), has a more vivid fitness than in *O. T.* 24, where by *βυθῶν...φουνίου σάλου* is meant the pestilence.

*ἀμφέδρομον*, 'running around' me.—*κυκλεῖται*: this rare midd. is read in Her. 8. 16, *μηροειδὲς ποιήσαντες τῶν νεῶν ἐκυκλεύοντο ὡς περιλάβοιεν αὐτοῦς*. But in fr. 787. 2 *κυκλεῖται* is pass.; and so Ellendt would take it here ('*is rolled around me*'),—needlessly, I think. *κυκλεῖσθαι* would be the more usual midd. form (Her. 3. 157, and oft.).

§54 *εἰ οἴμ'*: this elision occurs in 587; *Ani.* 320, 1270; *Ar. Ach.* 590. Though it breaks the rule of Tragedy against eliding diphthongs, it was doubtless too familiar to offend the ear. The *οἱ ἐμὲ δεῖλην* in *Ani.* 9. 408 does not warrant us in supposing that *οἴμ'* = *οἱ με*.

*ἀφροντίστως ἔχει*. Cp. *Tr.* 366 *πέμπων οὐκ ἀφροντίστως*; *Xen. Cyr.* 1. 6. 42 *μηδέποτε οὐδ' ἀφροντίστως ἔχει*, 'never be heedless.' For the pass. form of the word, cp. *δυσλόγιστον* (40 n.). It is not easy to decide whether the subject to *ἔχει* is Ajax, or *τοῦργον*: but the usage of the adverb rather favours the view that it is Ajax. The phrase is designedly euphemistic and reticent.

§57 *ναῖας ἀρωγὸν τέχνας*, helpful of

- 3 ἄλιον ὃς ἐπέβας ἐλίσσων πλάταν,  
 4 σέ τοι σέ τοι μόνον δέδορκα πημονὰν ἐπαρκέσont'· 360  
 5 ἀλλά με συνδαίξον.

ΧΟ. εὐφήμα φώνει· μὴ κακὸν κακῷ διδοὺς  
 ἄκος πλέον τὸ πῆμα τῆς ἄτης τίθει.

- στρ. β. ΑΙ. ὄρας τὸν θρασύν, τὸν εὐκάρδιον,  
 2 τὸν ἐν δαίτοις ἄτρεστον μάχαις, 365  
 3 ἐν ἀφόβοις με θηρσὶ δεινὸν χέρας;  
 4 οἶμοι γέλωτος, οἶον ὑβρίσθην ἄρα.  
 ΤΕ. 5 μῆ, δέσποτ' Αἴας, λίσσομαί σ', αὖδα τάδε.  
 ΑΙ. 6 οὐκ ἐκτός; οὐκ ἄψορρον ἐκνεμεῖ πόδα;  
 7 αἰαῖ αἰαῖ. 370

358 ἄλιον ὃς ἐπέβας MSS. (δοτ' for ὃς, ι). Hermann restored ἄλιον: but afterwards preferred ὃς ἄλιον ἔβας.—[ἐλίσσων] Nauck writes ἐρέσσω, a conj. of Blaydes.  
 359 ε. σέ τοι σέ τοι...ἐπαρκέσont'] Two verses in L, the first ending with δέδορκα.—  
 ποιμένων ἐπαρκέσont' L, with most MSS., and Ald. (ποιμαίνων Mosq. b.: ἐπαρκέσont' Γ).  
 Reiske restored πημονὰν (Vauvilliers πημονῶν), also proposing ἀπαρκέσont'.  
 Hermann wrote ποιμένων ἐτ' ἄρκος δον' (from Alcaeus fr. 15. 4 κνάμδες, ἄρκος λοχῶρω βέλεις).

the seaman's art, *i.e.*, its ministers: the gen., as in Aesch. *Eum.* 486 ἀρωγὰ τῆς δίκης ὀρκώματα. Cp. 201.

358 ἄλιον ὃς ἐπέβας is the best correction of ἄλιον ὃς ἐπέβας. The two short syllables ὃς ἐπ- then correspond with a long syllable (the first of ἐμμένοντες) in v. 350; as the dochmiac metre allows. Hermann's later emendation, ὃς ἄλιον ἔβας, avoids, indeed, resolving the long syllable, but unwarrantably alters ἐπέβας: nor is there much force in his reason for preferring it, viz., that the gloss ἐπέβας τῶν νεῶν points to ἀλιῶν.. πλατᾶν, and this to ἀλιῶν (rather than ἄλιον) πλατᾶν. Cp. Eur. *Heracl.* 82 ἀλίῳ πλατᾶ.

ὃς follows γένος, as in 760 ὅστις refers to σώματα in 758, and in *Ani.* 707 ff. ὅστις is resumed by οἱτοί.—ἐπέβας, absol., 'embarked' (as in Thuc. 7. 62 § 2 ἐπιβήσονται),—recalling the moment when they set forth from Salamis together; a point which is lost if ἐπέβας be taken as = 'thou hast come hither.'—ἐλίσσων: cp. Eur. *Or.* 171 πόδα σὸν εἰλίξεις, *i.e.*, 'move swiftly.'

360 πημονῶν ἐπαρκέσont': cp. *Il.* 2. 873 οὐδέ τι οἱ τὸ γ' ἐπήρκεσε λυγρὸν δλεθρον: *Od.* 17. 568 οὔτε τι Τηλέμαχος τὸ γ' ἐπήρκεσεν οὔτε τις ἄλλος. Thus,

though ἐπαρκέω could not mean literally 'to ward off,' epic precedent warranted its use in an equivalent sense, which was strictly that of bringing one help *against* a danger. In lyrics, at least, where epic associations have a large scope, it seems needless to write ἀπαρκέσont'.

The traditional reading ποιμένων is explained by the schol. in L, τῶν ἐμὲ ποιμαίνοντων καὶ θαλπόντων: *i.e.*, the sense was taken to be, 'I see that thou, alone of my *shepherds* (= of those who care for me), canst help.' But ποιμένων, in such a context, would suggest rather the idea of chieftainship (cp. ποιμένα λαῶν, ναῶν ποιμένες in Aesch. *Suppl.* 767): and there can be little doubt that πημονῶν is right.

361 ἀλλά, appealing: cp. *O. T.* 14, etc.: Pind. *O.* 6. 22 ὦ Φενίτις, ἀλλὰ ζεῦξον ἦδη μοι σθένος ἡμιόνων ('come, yoke').—For the enclitic με before its verb, cp. *El.* 1359 ἀλλά με | λόγοις ἀπώλλυς.—συνδαίξον: ἄμα τοῖς βοτοῖς.

362 ε. εὐφήμα φώνει: cp. 591.—κακὸν κακῷ διδοὺς ἄκος: so fr. 74 ἐνταῦθα μέντοι πάντα τὰνθρώπων νοσεί, | κακοῖς δταν θελωσιν ἰᾶσθαι κακά. Her. 3. 53 μὴ τῷ κακῷ τὸ κακὸν ἰώ: Thuc. 5. 65 § 2 διανοεῖται κακὸν κακῷ ἰᾶσθαι: Plat. *Prot.* p. 340 E ἰώμενος μείζον τὸ νόσημα ποιῶ.—

ye who manned the ship and made the oar-blade flash upon the brine,—in you, in you alone I see a defence against misery: come, slay me also!

CH. Hush thy wild lips: cure not ill by ill, nor increase the anguish of the doom.

AJ. Seest thou the bold, the strong of heart, the dauntless <sup>and</sup> in battles with the foe,—seest thou how I have shown my prowess <sup>strophe.</sup> on creatures that feared no harm? Alas, the mockery! How then have I been shamed!

TE. Ajax, my lord, I implore thee, speak not thus!

AJ. Hence! out with thee! avaunt—gone!—Woe is me! woe is me!

Blaydes (p. 318) conj. *ἔρ' ἀρκέσοντ'*. 366 *ἀφόβοις με*] Blaydes writes *ἀφόβοισι*.—*δεινὸν χέρας*] *δεινὸν θέντα χέρας* Ien. 367 *ὄμοι* A, with most MSS., and Ald.: *ὄμοι* L: *ὄμοι* r. 368 *τάδε*] *τόδε* r. 369 *οὐκ ἔκτος*; *οὐκ ἄψορον* MSS.: *οὐκ ἔκτος ἄψορον* Neue, since in 384 the MSS. give *ἰδοίμιν νῦν, καίπερ* (where see n.): so Nauck and Wecklein.—*ἐκνεμεί*] Blaydes conj. *ἐκνεμείν*. 370 *αἰαὶ αἰαὶ* Dindorf: *αὶ αὶ αὶ αὶ* (or *at quater*) r: *αὶ αὶ αὶ* L, with some others: *αὶ, αὶ, αὶ* Ald.

*τὸ πῆμα τῆς ἀτης*: cp. *Pl.* 765 *τὸ πῆμα.. τῆς νόσου*: *Od.* 3. 152 *ἐπὶ γὰρ Ζεὺς ἤρπυε πῆμα κακοῖο*.—Not, 'make the present woe worse than the (*original*) plague': *τῆς ἀτης* would then need further definition.

364 *ε. θρασύν*, bold, enterprising; *εὐκάρδιον*, stout-hearted in facing danger; *ἀτρεπτον*, intrepid in the critical stress of fight. The good sense of *θρασύς* is frequent in poetry from Homer onwards, though in Attic prose the bad sense predominates.

366 *ἀφόβοις*, fearing no harm from man;—a pathetic epithet, which is marred by taking it as = 'not formidable' to man. *ἀφόβοις.. θηροί* is not an oxymoron (as if it meant, 'wild creatures which are not wild,' 'tame beasts'): *θηροί* is a generic term; he attacked beasts instead of men: cp. fr. 855. 12 *ἐν θηροῖν, ἐν βροτοῖσιν, ἐν θεοῖς ἀνα*.

*δαινὸν χέρας*: cp. *Il.* 7. 457 *ἀφαιρότερος χεῖρας τε μένος τε*.

367 *ὄμοι γλωττος*: for the gen., cp. 908 *ὄμοι ἐμάς ἀτας*: *O. C.* 1399 *ὄμοι κελεύθου κ.τ.λ.*

368 *δασπότη*, as in 485: she is a *δοῦλη* (489).

369 *οὐκ ἔκτος*; *οὐκ ἄψορον κ.τ.λ.* It seems more probable that in v. 384 the MSS. have lost a syllable (as *μήν*)

than that here we should omit the second *οὐκ*. Cp. *O. T.* 430 f.: *οὐκ εἰς θλεθρον; οὐχὶ θάσσον; οὐ πάλιν ἄψορος οἰκων τῶνδ' ἀποστραφεῖς ἀπει*; If here we read, *οὐκ ἔκτος ἄψορον ἐκνεμεί πόδα*; the verse becomes much tamer; while *ἐκτός*, taken with *ἄψορον ἐκνεμεί*, is positively weak. It may be added that the first syllable of *ἄψορον* here, and of *καίπερ* in 384, must then be treated as having the time-value of *-υ-*: whereas all the other trimeters in this kommos are normal.

For *ἐκτός* cp. *O. T.* 676 *οὐκουν μ' ἐάσεις κάκτος εἰ*;—*ἄψορον* is probably the adv., as in *Tr.* 902 *δπως ἄψορον ἀντήν πατρὶ, El.* 53 *ἄψορον ἤξομεν*.—*ἐκνεμεί* here gives the notion, 'take forth into other pastures.' This rare compound occurs in Theophr. *Hist. Plant.* 9. 16 § 1 *ὀλίγος ὁ τόπος ὁ φέρων, καὶ τοῦτον αἰ αἴγες ἐκνέμονται, depascunt*, 'the region which bears (the plant *dictamnium*) is small, and is stripped of it by the browsing goats.' The analogy of Pind. *N.* 6. 15, *ἔχρουν ἐν Πραξιδάμαντος ἐὼν πόδα νέμων*, would certainly point to *ἐκνεμεί*, but we must allow for the poetical use of the middle voice, so frequent with Sophocles. Of the midd. fut., Thuc. 4. 64 § 5 has *νεμούμεθα*, Dem. or. 21 § 203 *νεμίσθαι*.

XO. 8 ὦ πρὸς θεῶν ὑπείκε καὶ φρόνησον εὖ.

AI. 9 ὦ δύσμορος, ὃς χερὶ μὲν

10 μεθήκα τοὺς ἀλάστορας, ἐν δ' ἐλίκεσσι

11 βουσι καὶ κλυτοῖς πεσῶν αἰπολίοις

375

12 ἐρεμνὸν αἰμ' ἔδευσα.

XO. 13 τί δῆτ' ἂν ἀλγοίης ἐπ' ἐξειργασμένοις;

14 οὐ γὰρ γένοιτ' ἂν ταῦθ' ὅπως οὐχ ὦδ' ἔχειν.

ἀντ. β. AI. 15 ἰὼ πάνθ' ὄρων, ἀπάντων τ' αἰὶ

2 κακῶν ὄργανον, τέκνον Λαρτίου,

380

3 κακοπινέστατόν τ' ἄλημα στρατοῦ,

4 ἧ που πολὺν γέλωθ' ὑφ' ἠδονῆς ἄγεις.

XO. 5 ζῆν τῷ θεῷ πάς καὶ γελᾷ κἀδύρεται.

871 ὦ πρὸς θεῶν. This v. is given to the Chorus in the mss., and Ald.: Schneidewin was the first editor who, following O. Müller, gave it to Tecmessa. 872—

875 L divides the vv. thus:—ὦ δύσμορος—| μεθήκα—| ἐν δ'—| κλυτοῖς . . αἰπολίοις. 878 ὦ r, and Ald.: ὦ L.—χερὶ μὲν Hermann: χερσὶ μὲν L, A, with most mss., and Ald.: χερῶν (without μὲν) Triclinius, r; which Hartung and Nauck prefer. 878 z.

πεσῶν] G. Wolff would read πέσον (with δέουσας in 376) for metre's sake, keeping the ms. δέουσας in the antistr., 390. For the same reason Nauck suggests, instead of κλυτοῖς πεσῶν, something like δειλοῖσιν ἐν. 878 ἔχειν] In the citation of this v. by Suidas

(s.v. τί δῆτα) a v.l. is ἔχει: and the schol. here (ὅπως ταῦτα μὴ οὕτως σχολῆ) possibly read ἔχοι.—Blaydes writes οὐ γὰρ γένοιτ' ἂν ταῦτά γ' ὥστ' οὐχ ὦδ' ἔχειν. 879 πάνθ' ὄρων] Nauck reads πάντα ὄρων, a conj. of Wakefield (*Sillo. Crit.* iv. p. 138).—ἀπάντων τ' αἰὶ L, with most mss., and Ald.: ἀπάντων δεῖ r. In L ἀπάντων τ' αἰὶ has been

871 ὦ πρὸς θεῶν κ.τ.λ. The mss. seem right in giving this verse to the Chorus. Just after so violent a rebuke, the timid Tecmessa would scarcely venture on praying her 'master' to be 'sane'; while the intercession of the Chorus is natural enough.

872 z. ὦ δύσμορος: cp. *Ant.* 1319 ὦ μέλεος, where ὦ is exclamatory, and stronger than the mere sign of the vocative (ὦ).—8s, with causal force; *El.* 160 n.—χερὶ μὲν μεθήκα, instead of χερὶ μεθήκα μὲν: for the irregular place of μὲν, cp. *Ph.* 279 ὄρῶντα μὲν ναῦς . . βεβύσας, ἄνδρα δ' οὐδέν' ἔντοπον (instead of ὄρῶντα ναῦς μὲν). χερὶ belongs in sense to ἔδευσα no less than to μεθήκα.

τοὺς ἀλάστορας: in *O. C.* 788 and *Tr.* 1235 the word denotes 'avenging spirits'; here, 'accursed wretches,' as the polluted Orestes calls himself ἀλάστορα (*Aesch. Eum.* 236): cp. *Dem. or.* 18 § 296 ἄνθρωποι μαροὶ καὶ κόλακες καὶ ἀλάστορες, ἠκρωτηριασμένοι τὰς ἐαυτῶν ἑκαστοὶ πατρίδας ('who have crippled their respective cities'),—a passage which

suggests that ἀλάστωρ, as said of a man, meant rather one who is a 'curse' or 'plague' to his neighbours, than one who is driven by an avenging spirit; indeed, such a passive sense is not easily conceived.

κλυτοῖς: from the Homeric κλυτὰ μῆλα (*Od.* 9. 308).—αἰπολίοις: *Il.* 11. 679 αἰπόλια πλατέ' αἰγῶν. This is the only express mention of goats among his victims; but there is no reason to think that αἰπόλιον could be used as merely = ποίμνιον.—ἐρεμνόν: suggested doubtless by *Aesch. Ag.* 1390 ἐρεμνῆ ψακάδι φουρίας δρόσου.—αἰμ' ἔδευσα: cp. *Tr.* 848 τῆγγει δακρῶν ἀχναν (n.).

877 ἐπ' ἐξειργασμένοις: ἐπὶ denotes the condition: *Aesch. Ag.* 1379 ἔσθηκα δ' ἐνθ' ἔπαισ' ἐπ' ἐξειργασμένοις. (The phrase occurs also in *Pers.* 525.) Cp. *Ant.* 556 ἐπ' ἀρρήτοις . . τοῖς ἐμοῖς λόγους (n.).

οὐ γὰρ γένοιτ' ἂν κ.τ.λ. Two modes of expression are here mixed: (1) οὐκ ἂν γένοιτο τοῦτο οὐχ ὦδ' ἔχειν, it could not come to pass that this should not be thus.

CH. For the gods' love, yield to counsel, and learn wisdom!

AJ. Wretch that I am, who suffered the accursed men to slip through my hands, but fell on horned kine and goodly flocks, and made their dark blood flow!

CH. Why grieve when the deed is past recall? These things can never be but as they are.

AJ. Ah, thou who watchest all things, thou ready tool of <sup>2nd anti-</sup>every crime, ah, son of Lartius, thou foulest knave in all the <sup>strophe.</sup> host, I warrant thou laughest loud and long for joy!

CH. As the god gives, so every man laughs or mourns.

made from πάντων δει by another hand, but not (apparently) a late one; indeed, it might well be that of the first corrector, S. Eustathius p. 415. 19 has ὁ δὲ παρὰ Σοφοκλεῖ Ὀδυσσεύς, ὡς πάντων δει κακὸν (sic) ὄργανον, ἐπιψόγως πάνθ' ὄρων λέγεται: but this hardly warrants the conclusion that, in his text of the poet, he found πάντων rather than ἀπάντων τ'.—Elmsley wished to read either (1) πᾶν θ' ὄρων, ἀπάντων τ': or (2) πάνθ' ὄρων, ἀπάντων δ'.—Brunck gives ἀπάντων (without τ'): so, too, Lobeck and Nauck.

§§1 κοκοπνέστατον (sic) L.—Since δλημα recurs in 389, Schneidewin conj. here τε λῆμα: Burges, τε λῆμα. §§2 ἢ που] ἢ (without που) ε.—γέλωθ'] γέλωθ Mosq. b, and the MSS. of Suidas (except A) s.v. δλημα.—ἀγεις] Nauck writes γελᾷς. §§3 ξὺν τῷ θεῷ] ξὺν θεῷ Mosq. b. Schneidewin writes ξὺν τοι θεῷ.—Suidas s.v. ξὺν τῷ γάρ instead of πᾶς.

(2) οὐκ ἂν γένοιτο ὅπως τοῦτο οὐχ ἂδ' ἔξει,—with the same meaning: cp. *O. T.* 1058 f. οὐκ ἂν γένοιτο τοῦθ', ὅπως ἐγὼ . . . οὐ φανῶ τοῦμὸν γένος. In other words, the constr. would be plain if ὅπως were struck out. The irregular presence of ὅπως is due to its association with statements of impossibility in the formula οὐκ ἔστιν ὅπως οὐ (*O. C.* 97, *El.* 1479): its place is explained by the analogy of such a sentence as *O. T.* 1058 οὐκ ἂν γένοιτο τοῦθ', ὅπως κ.τ.λ., where τοῦτο is subject to γένοιτο. The declension of οὐδεὶς-δστις-οὐ, as an integral equivalent for πᾶς τις, similarly illustrates the manner in which the associations of idiom could sometimes generate anomalies in grammar.

For the sentiment, cp. *Tr.* 742 τὸ γὰρ | φανθὲν τις ἂν δύναιτ' ἂν ἀγνήτην ποεῖν; (n.).

§79 ε. πάνθ' ὄρων: as Philoctetes says to Odysseus, *Ph.* 1013 ἀλλ' ἢ κακῆ σὴ διὰ μυχῶν βλέπουσ' δει | ψυχῆ κ.τ.λ., 'thy base soul, ever peering from some ambush.' The conjecture πάντα ὄρων is not only weak, but incorrect, since the sense would require πᾶν ὄρων.

ἀπάντων τ'. It is needless to change τ' to δ': though δὲ often occurs thus in 'epanaphora,' as *Ant.* 806 τὰν νεάταν ὀδὸν | στείχουσιν, νεάτων δὲ φέγγος λεύσ-

σουσαν (n.). Here the case for δ' would be stronger if ἀπανθ' (and not πάνθ') had preceded.

κακῶν ὄργανον: cp. *Ph.* 407 (of Odysseus) ἔξοδα γὰρ νιν παντὸς ἂν λόγῳ κακοῖ | γλώσση θιγόντα καὶ πανουργίας.

§§1 δλημα, 'fine meal' (ἀλέω), hence, 'a subtle knave,'—a word found only here and in 389. παιπάλῃ (reduplicated from πάλῃ) had the same senses, literal and figurative; and παιπάλῃμα was a current term (*Ar. Av.* 430, *Aeschin.* or. 2 § 40). In fr. 827 Odysseus is called πάνσοφον κρότῃμα, as in *Ph.* 927 πανουργίας | δεινῆς τέχνημ' ἐχθιστον.—For the early repetition of δλημα, in 389, cp. that of κείσομαι in *Ant.* 76 (n.).

§§2 ἢ που: cp. 176.—ἀγεις. The phrase ἀγειν γέλωτα denotes frequent or continued derision, as ἀγειν κτύπον = 'to keep up a noise': *Eur. Or.* 182 κτύπον ἠγάγετ' οὐχί σίγα κ.τ.λ. So νεῖκος ἀγειν, to sustain a conflict (*Pind. P.* 9. 33): σχολῆν ἀγειν, etc.

§§3 ξὺν τῷ θεῷ. Those who write ξὺν τοι θεῷ here do so on the ground that σὺν θεῷ, not σὺν τῷ θεῷ, is the regular phrase when the sense is general, 'with the divine aid'; whereas in *O. T.* 146 σὺν τῷ θεῷ refers to a particular god (Apollo). But there is an arbitrary rigour in this

- ΑΙ. 6 ἰδοίμι <μήν> νιν, καίπερ ᾧδ' ἀτώμενος.  
 7 ἰώ μοί μοι. 385
- ΧΟ. 8 μηδὲν μέγ' εἵπης· οὐχ ὄρας ἴν' εἶ κακοῦ;  
 ΑΙ. 9 ᾧ Ζεῦ, προγόνων προπάτωρ,  
 10 πῶς ἂν τὸν αἰμυλώτατον, ἐχθρὸν ἄλλημα,  
 11 τοὺς τε δισσάρχας ὀλέσσας βασιλῆς 390  
 12 τέλος θάνοιμι καὶ τός;  
 ΤΕ. 13 ὅταν κατεύχη ταῦθ', ὁμοῦ κάμοι θανεῖν  
 14 εὐχον· τί γὰρ δεῖ ζῆν με σοῦ τεθηγκότος;
- Γ. γ'. ΑΙ. ἰώ  
 2 σκότος, ἐμὸν φάος,  
 3 ἔρεβος ᾧ φαεννότατον, ὡς ἐμοί, 395  
 4 ἔλεσθ' ἔλεσθέ μ' οἰκήτορα,

384 ἰδοίμι νιν, καίπερ ᾧδ' L, with most MSS., and Ald.: but a few of the later MSS. have ἰδοίμι νιν ᾧδ' (omitting καίπερ), and so most MSS. of Suidas s.v. ἀτώμενος, though one at least (E) has ἰδοίμι νιν καίπερ (Bernhardy's Suidas I. p. 843). Triclinius wrote ἰδοίμι δὴ νιν: Hermann, ἰδοίμι μὲν νιν (citing ἰδοίμεν νιν from one MS., Aug. c): Dindorf (with L. Dindorf), ἰδοίμι μήν νιν. Apitz conj. ἰδοίμι νίν νιν: Elmsley, ἰδοίμι ἐγὼ νιν.—Editors who omit the second οὐκ in 369 read ἰδοίμι νιν, καίπερ here. 385 ἰώ μοί μοι L, made from ἰώ μοι μοί: cp. 333. 386 εἶ] made in L from ἦ. 387—390 L divides the vv. thus:—ᾧ ζεῦ—| πῶς ἂν—| ἐχθρὸν—δισ-|σάρχας...βασιλῆς. 387 προπάτωρ] πρόπατορ r: πάτερ Triclinius, and so Nauck (reading χεροῖν in 372, cr. n.). Dindorf conj. γένητορ. 389 ε. δισσάρχας] L has the second σ from a later hand. Blomfield conj. δισσάρχους.—ὀλέσας L, with most MSS., and Ald.: the correction ὀλέσας is usu. ascribed to Turnebus (ed. 1552-3), but by Herm. to Triclinius. Suidas s.v. ἄλλημα has βασιλεῖς ὀλέσας (in that order).—βασιλῆς L (sic, but the ι subscript may be from a later hand): βασιλεῖς most MSS., and Ald.: but a few have

doctrine. ὁ θεός often means 'the divine power' generally: e.g. frag. adesp. 471 ὁ γὰρ θεὸς μέγιστος ἀνθρώποις νόμος: and esp. 1 πῶρον γὰρ ἐστὶν ὁ θεὸς ἐγγύθεν βίβη. And this very phrase, σὺν τῷ θεῷ, occurs once, at least, in a passage where the context plainly indicates that the sense is general, viz. Eur. fr. 490 σὺν τῷ θεῷ καὶ τοῖς σοφοῖς ἀναστρέφειν | βουλήται' εἶ. There, indeed, as here, Nauck changes τῷ to τοῖ, but without any warrant.

389a ε.ε.λ. The question whether the MSS. have lost a syllable here depends on the view taken of 369. I have given reasons for thinking that the second οὐκ in that verse is genuine; from which it would follow that there is a defect here. Dindorf, indeed, is content to hold that the MSS. exhibited an exact correspondence; but this seems very unlikely.

L. Dindorf's remedy ἰδοίμι <μήν> νιν, has this advantage over the others (cr. n.), that it gives a light adversative force, and so fitly responds to v. 383, ξὺν τῷ θεῷ κ.τ.λ. 'Triumph, like defeat, is the gift of heaven.'—'Yet would that I could see him,' etc. The next best conjecture is perhaps that of Apitz, ἰδοίμι νίν νιν.

386 μηδὲν μέγ' εἵπης: cp. *El.* 830 μηδὲν μέγ' εἴσσης (n.).

387 ε. προπάτωρ, a word used by Pindar, Eur., and Herodotus. The reading πάτερ (requiring χεροῖν instead of χερὶ μὲν in 372) had an obvious and prosaic motive; viz., that Aeacus, the grandfather of Ajax, was the son of Zeus (*Il.* 21. 189), so that Zeus could not properly be called an 'ancestor' of the hero's 'ancestors.' But when the poet wrote προγόνων προπάτωρ, it was enough for him that it expressed the



AJ. Yet would that I could see him, shattered though I am! Ah me, ah me!

CH. Speak no proud word: seest thou not to what a plight thou hast come?

AJ. O Zeus, father of my sires, would that I might slay that deep dissembler, that hateful knave, and the two brother-chiefs, and lastly die myself also!

TE. When thou makest that prayer, pray therewith for me also that I die: wherefore should I live when thou art dead?

AJ. Alas, thou darkness, my sole light! O thou nether<sup>3rd</sup> gloom, fairer for me than any sunshine! take me, take me to<sup>strophe</sup> dwell with you,—

βασιλῆς, which is confirmed by the grammarian Draco Stratonicensis (c. 125 A.D.) p. 115, 18, and Herodian (c. 240 A.D.) in Bekker *Anecd.* p. 1195: σημειοῦται δὲ δ' Ἡρωδιανὸς παρὰ τῷ Σοφοκλεῖ τοὺς βασιλῆς διὰ τοῦ ἡ γραφομένου κατὰ τὴν αἰτιατικὴν, ὅσον τοὺς τε δισσάρχας ὡλεσας (sic) βασιλῆς. 393 δει' εἰ made in L from η. 394—400 L divides the vv. thus:—*ἰὼ—φαεν—νότατον ὡς ἐμοί, | ἔλεσθέ μ'—οἰκῆτορα, | ἔλεσθέ μ'— | γένος— | ἐτ' ἄξιον—εἰς | δηρὸν ἀνθρώπων.* 395 φαεννότατον] In L the letters τα have been added by S. φαεννότατον γ.—ὡς ἐμοί] Suidas s.v. ἰὼ σκότος omits ὡς. 396 ἔλεσθ' ἔλεσθέ μ' Elmsley: ἔλεσθέ μ' ἔλεσθέ μ' L, A, with most MSS., Suid. s.v. ἰὼ σκότος, and Ald.: ἔλεσθέ μ' ἔλεσθ' γ, and Brunck (cp. cr. n. on 414). ἔλεσθέ μ' οἰκῆτορα | ἔλεσθε οὔτε γάρ Γ.

thought, 'author of my line'; he did not trouble himself with this subtlety.—It was the nymph Aegina who bore Æacus to Zeus (Plat. *Gorg.* p. 526 E: τὸν δικαστὴν τὸν τῆς Αἰγίνης υἱόν).

πῶς ἂν . . θάνοιμι: cp. *Ph.* 531 f. πῶς ἂν ὑμῖν ἐμφανῆς | ἔργῳ γενολομῆν (n.).

393 ζ. δισσάρχας (found only here): see on 251 δικρατεῖς.—ὄλεστος: cp. *Ph.* 1163 πέλασσον. (Below, in 927, some edd. read ἐξανύσσειν: see n. there.) This epic licence in tragic lyrics is illustrated by their toleration of such forms as τόσσον (185), μέστος, ζῶεν (*El.* 157, *O. C.* 1213), πρέλειν (*Am.* 1146), etc.—βασιλῆς is the form which the grammarians Draco and Herodian read here (cr. n.). But, so far as Attic inscrr. are available, they indicate that the acc. plur. from *eu* stems ended in *-ᾶς*, always uncontracted; while the contraction in *-εῖς* (not *-ῆς*) was the rule from the Macedonian age onwards. (The earliest example of τοὺς βασιλεῖς quoted by Meisterhans, *Gramm. Att. Inschr.* § 39, belongs to 318—311 B.C.) We must regard the acc. βασιλῆς here, then, not as an old Attic, but as a poetical form. On the

other hand, βασιλῆς was the form of the *nom.* plur. in the older Attic (cp. 189). Herodian (*l. c.*, cr. n.) cites νομῆς from Xenophon, as if it were an *acc.* pl. like βασιλῆς here: but in the place to which he apparently refers (*Cyr.* 1. 1 § 2) it is *nom.*, and the best recent edd. give νομῆς. θάνοιμι κατότις: cp. Aesch. *Cho.* 438 ἔπειτ' ἐγὼ νοσφίσις ὀλοίμην.

394 ζ. σκότος, the darkness of death, as the gates of Hades are σκότου πύλαι (*Eur. Hec.* 1): ἔρεβος, as in *O. C.* 1389 τὸ Ταρτάρου | στυγνὸν . . ἔρεβος. So, too, in *Il.* 8. 368 it is merely a term for 'the nether gloom' (ἐξ ἔρεβους ἀξοντα), not a definitely named region, Erebus.—ὡς ἐμοί: for this limiting force of ὡς, cp. *O. C.* 20 μακρὰν . . ὡς γέροντι; Plat. *Soph.* p. 226 C ταχέϊαν, ὡς ἐμοί, σκέψιν.

396 ζ. ἔλεσθ' ἔλεσθέ μ': the most probable reading; see on 414. Here the *midd.* means, 'take to yourselves' (and not, as normally, 'choose'): it is thus more expressive than ἔλεστε: cp. *O. T.* 887 κακά νιν ἔλοιτο μοῖρα. Conversely we find εὔρειν where εὔρεσθαι would be normal (*El.* 1061).

- 5 ἔλεσθέ μ'· οὔτε γὰρ θεῶν γένος οὔθ' ἀμερίων  
 6 ἔτ' ἄξιος βλέπειν τίν' εἰς ὄνασιν ἀνθρώπων. 400  
 7 ἀλλὰ μ' ἂ Διὸς  
 8 ἀλκίμα θεὸς  
 9 ὀλέθριον αἰκίζει.  
 10 ποῖ τις οὖν φύγη;  
 11 ποῖ μολῶν μενῶ;  
 12 εἰ τὰ μὲν φθίνει, φίλοι, \*τοιιοῖσδ' 405  
 13 ὁμοῦ πέλας, μῶραις δ' ἄγραις προσκείμεθα,  
 14 πᾶς δὲ στρατὸς δίπαλτος ἂν με  
 15 χειρὶ φονεῖοι.  
 TE. 16 ὦ δυστάλαινα, τοιάδ' ἄνδρα χρήσιμον 410  
 17 φωνεῖν, ἂ πρόσθεν οὔτος οὐκ ἔτλη ποτ' ἄν.

398 γένος] Wecklein writes *τινος*. Hartung, *γένους*. 400 ὄνασιν Brunnck : *θησιον* MSS. 401 Διὸς] Διὸς γ' r, and so Hartung.—θεὸς] θεὰ r, Hartung. 402 ὀλέθριον MSS.; keeping which, Hermann writes *ἐυφρονες* in 420: Dindorf, *ὀλέθρι'*: Wunder, *ὀθλιον*: Campbell conj. *πάμμωρον*: Blaydes, *ἄθλιον*.—αἰκίζει] Bergk (p. xliii) quotes Etym. Vindob. ined. *κῆδω ἐνεργητικῶς τὸ λυπῶ*. Σοφοκλῆς' ἀλλὰ μὲ κῆδει Διὸς ἀλκίμα θυγάτηρ. Παθητικῶς δὲ κῆδομαι τὸ φροντίζω. Hence he conjectures *ὀλέθριον κῆδει*: while Wecklein (*Arts Soph. em.* p. 51) suggests *ὀλέθρι', αἰ*,

398 ε. γένος, as well as ὄνασιν, is governed by εἰς: cp. *O. T.* 734 *Δελφῶν κατὰ Δαυλλας: ἰδ. 1205 τις ἄταις ἀγραις, τις ἐν πόντοις: Εἰ. 780 οὔτε νυκτὸς... οὐτ' ἐξ ἡμέρας*.—ἄξιος. For the ellipse of εἰμί, cp. 813 n.—βλέπειν, to look for help; cp. *Ei.* 958 *ἐς τῶ' ἐλπίδων | βλέψασ' ἐτ' ὀρθήν*;

401 ε. ἂ Διὸς...θεὸς: cp. 450: *O. C.* 623 *χὼ Διὸς Φοῖβος*.—ὀλέθριον should answer metrically to *εὐφρονες* in 420. If it be sound, the first syllable must represent the anacrusis, which is omitted before *εὐφρονες*: and the ε is long, as it is in 799 (*ὀλεθρία*), *O. T.* 1341 (*ὀλεθριον*), and *O. C.* 1683 (*ὀλεθρία*): though we find ε̄ in *Tr.* 845 (*ὀλεθρίασι*), and *id.* 878 (*ὀλεθρία*). The neatest emendation is *ὀθλιον* (cr. n.).

406 ε. φύγη...μενῶ. For the delib. subjunct. combined with fut. indic., cp. *Tr.* 973 *τί πάθω; τί δὲ μήσομαι*;

405 ε. εἰ τὰ μὲν φθίνει κ.τ.λ. The conjectures of various critics are recorded and classified in the Appendix. Here I will briefly state what seem the main points of the problem.

(1) The antistrophic verses, 423—427 (*ἐξερῶ...πρόκειμαι*), appear sound. The changes which have been proposed in

them have all been designed to suit some emendation in 405 ff., and would have no probability if verses 423 ff. were considered simply on their own merits.

(2) There is only one real discrepancy of metre between the traditional text here and that of the antistrophe; viz., that *τοιιοῖσδ'* in 406 answers to the *τινα* of *ὀθτινα* in 424, where the α, being the last syllable of a verse, could be either long or short, and is here long. (Some, indeed, read *ὀθτιν' ἄ*: cr. n.) That is, instead of *τοιιοῖσδ'*, we require —. As to *ἐξερῶ* in 423, answering to *εἰ τὰ μὲν* in 405, we should write *ἐξερῶ*. With regard to the *dicition* of 405 ff., the most suspicious point is the redundancy *ὁμοῦ πέλας*, suggesting that one of the words was a gloss upon the other.

(3) If, then, we assume that the antistrophe is sound, we may conclude that the fault in the strophe lies within the words *εἰ τὰ μὲν φθίνει, φίλοι, τοιοῖσδ' ὁμοῦ πέλας*. A very slight change will restore the metre, viz. *τοιιοῖσδ'* for *τοιιοῖσδ'*: cp. the words of Ajax in 453 *ὥστ' ἐν τοιοῖσδε χεῖρας αἰμάξαι βοτῶσι*. There he points to the slain cattle around him; and so he probably does here also. We could then understand the sense to

yea, take me; for I am no longer worthy to look for help to the race of the gods, or for any good from men, the children of a day.

No, the daughter of Zeus, the strong goddess, torments me to the death. Whither then shall a man flee? Whither shall I go to find rest? If my past fame is destroyed, my friends, along with such victims as these near me—if I have set myself to win a madman's triumphs, and all the host, with sword uplifted in both hands, would strike me dead!

TE. Ah me unhappy, that a good man and true should utter such words,—words that, till now, he ne'er would have deigned to speak!

κῆδει. 403 φύγη] schol. in L γρ. τράπη. 404 μὲνῶ MSS. and Ald. (L has μὲνῶ, made from μὲν ὦ.) The edd. generally give μὲνῶ: Blaydes, μένω. 405 εἰ τὰ μὲν φθίνει φίλοι | τοῖσδ' ὁμοῦ πέλας | μωραῖς (sic) δ' ἀγραις προσκείμεθα MSS. and Ald. (μωραῖς Elmsley). In the marg. of an Aldine ed. collated at Rome by Joannes Livineius in the 16th century he quotes τοῖσδ', for τοῖσδ', from one of his two MSS. ('Liv. a': *Class. Journ.* XIV. p. 428 f.). No other variant occurs. For the conjectures see Appendix. 408 δίπαλτος] δίπλωτος L, with a added above the line. δίπλωτος Mosq. b: δίπαλτ' Pal.

be: 'If those things (τὰ μὲν, his glories in the past) perish, my friends, ὁμοῦ τοῖσδε, along with (i.e., by the slaughter of) such creatures, πέλας, near me there'. But πέλας may have been a marginal gloss (on ὁμοῦ), which has displaced some other word: e.g., the poet may have written τοῖσδε δ' ὁμοῦ βοτοῖς (cp. v. 453).

(4) Whatever may have been the original form of the words εἰ τὰ μὲν φθίνει, φίλοι, τοῖσδ' ὁμοῦ πέλας, it is at least highly probable that their general sense was, 'If my old renown is perishing.' This is suggested by the other passages where we find the same sequence of ideas,—i.e., the thought of his past glory closely followed by that of his present disgrace; see (1) 421—427: (2) 437—456: (3) 612—621.

(5) Those who believe that the antistrophic verses 423—427 are corrupt have a freer hand for emendation here; and, as will be seen in the Appendix, some of the proposed restorations have been very bold. But such remedies pass into the region of pure guess-work.

407 προσκείμεθα, 'addicted' to them. Her. 3. 34 φιλονίη... προσκείσθαι. The word can also denote, in a good sense, that to which the attention is given, as Thuc. (1. 93 § 7) says of Themistocles, ταῖς

γὰρ ναυαὶ μάλιστα προσέκειτο.—μωραῖς. L has μωραῖς (as it has μωρὰν in *El.* 890), that being the later accent, according to the general rule that adjectives in -ρος are oxytone. But the grammarians attest that the Attic accent was μωρος. See, e.g., Eustath. p. 245. 17 μωρος παρ' Ἀττικοῖς, ὁ παρὰ τοῖς ὕστερον μωρός: and Chandler, *Greek Accentuation*, § 404 (2nd ed.).

408 δίπαλτος, in active sense (cp. ἀψαυτος ἔγχους, *O. T.* 969 n.), wielding their swords with both hands, i.e., with their utmost force. Eur. *I. T.* 323 ὡς δ' εἰδομεν δίπαλτα πολεμίων ξίφη. That the word had passed into a figurative sense (in which δι- was merely equiv. to 'fiercely'), is indicated by τριπάλτων πημάτων in Aesch. *Th.* 985, woes hurled on one with crushing force. δίπαλτος should not be explained with ref. to the two spears of the Homeric warrior (*Il.* 5. 495 πάλλων δ' ὄξυα δοῦρε).

411 φωνεῖν, exclamatory: Aesch. *Eum.* 837 ἐμὲ παθεῖν τάδε. It was common in colloquial Attic; see e.g. Ar. *Vesp.* 835 βάλλ' ἐς κόρακας· τοιουτοῦ τρέφειν κόνα. For this inf. with the article added, see *Ph.* 234 φεῦ τὸ καὶ λαθεῖν (n.).—ἔπλη, of what one brings oneself to do; here, 'deigned.' Cp. 528, *Tr.* 158.

γ. ΑΙ. ἰὼ

2 πόροι ἀλίρροθοι

3 πάραλά τ' ἄντρα καὶ νέμος ἐπάκτιον,

4 πολὺν πολὺν με δαρὸν τε δῆ

5 κατείχεται ἀμφὶ Τροίαν χρόνον· ἀλλ' οὐκέτι μ', οὐκ 415

6 ἔτ' ἀμπνοᾶς ἔχοντα· τοῦτό τις φρονῶν ἴστω.

7 ὦ Σκαμάνδριοι

8 γείτονες ῥοαί,

9 εὐφρονες Ἀργεῖοις, 420

10 οὐκέτ' ἄνδρα μῆ

11 τόνδ' ἴδητ', ἔπος

12 ἔξερῶ μέγ', οἶον οὔτινα

13 Τροία στρατοῦ δέρχθη χθονὸς μολόντ' ἀπὸ 425

14 Ἑλλαίδος· τανῦν δ' αἴτιμος

15 ὦδε πρόκειμαι.

ΧΟ. 16 οὔτοι σ' ἀπείργειν οὐδ' ὅπως ἐὼ λέγειν

17 ἔχω, κακοῖς τοιοῖσδε συμπεπτωκότα.

**412 f.** ἰὼ is omitted in L, as in most MSS., and Ald.: it was added by Brunck. Γ has ὦ.—L divides the vv. thus: πόροι—| νέμος ἐπάκτιον.—L has the τ of ἄντρα in an erasure (from δ?). **414** πολὺν πολὺν με δαρὸν τε δῆ L, with most MSS., and Ald. A few of the later MSS. give πολὺν με πολὺν—, or πολὺν με πολὺν με—: or omit με: or substitute με for δῆ. **415 f.** L divides the vv. thus:—κατείχεται—| χρόνον· ἀλλ' οὐκέτι μ'· οὐκέτι (sic) | ἀμπνοᾶς ἔχοντα. τοῦτό τις φρονῶν ἴστω. **416** ἀμπνοᾶς] Wecklein writes ἀμπνοᾶς γ', as Morstadt too had proposed. **417—425** L divides the vv. thus:—ἰὼ σκαμάνδριοι—| εὐφρονες—| οὐκέτ'—| τόνδ'—| ἔξερῶ—| οὐ τίνα | τροία—| δέρχθη—ἀπὸ. **417** ὦ Triclinius: ἰὼ L, with most MSS., and Ald. **420** εὐφρονες] Thiersch conj. δύσφρονες. **423 f.** ἔξερῶ

**412** πόροι ἀλίρροθοι: probably 'paths or straits of the sounding sea,' as in Aesch. *Pers.* 367 ἐκπλους φυλάσσειν καὶ πόρους ἀλίρροθους: meaning here the waters of the Hellespont. His thought passes from those waters to the πάραλα ἄντρα beside them, and thence to the neighbouring woodlands. For the form of the phrase, cp. *O. C.* 1062 βίμφαρμάτοις...ἀμίλλαις.—The other version, 'paths by the sounding sea,' is possible, but less probable.

**413** νέμος, properly pasture simply; but associated with trees in *Il.* 11. 480 ἐν νέμει σκιερῷ (a phrase repeated in *Ant.* 7. 55). In the Lat.  *nemus*  the notion of 'woodland' is seen dominant.

As I have noted in writing on the Troad elsewhere, 'nearly all the plains and hills are more or less well-wooded. Besides the valonia oak, the elm, willow, cypress and tamarisk shrub abound. Lotus,

galingale, and reeds are still plentiful, as in Homeric days, about the streams in the Trojan plain.' (*Encyc. Brit.*, art. 'Troad,' vol. xxiii. p. 578.)

**414** πολὺν πολὺν με κ.τ.λ. This order of words has the best authority, and is confirmed by the metre. Cp. 396.—δῆ merely emphasises δαρὸν.

**416** ἀμπνοᾶς ἔχοντα = ἐμπνοὺν ὄντα. The proper sense of ἀναπνοή is (1) 'recovery of breath'; or (2) = εἰσπνοή as opp. to ἐκπνοή, the drawing in-of breath. Here, however, it means merely πνοή, as = 'the breath of life.' Cp. Eur. *Or.* 421 μητρὸς ὄχονται πνοαί.

**417 f.** Σκαμάνδριοι...ῥοαί: cp. *Il.* 2. 467 ἐν λεϊμῶνι Σκαμανδρίῳ ἀνθεμῶντι. The Scamander, still called the *Mendere*, is the most important river of the Troad. Rising in Ida, it flows through the central plain which now bears the name of the town Bairamitch, and thence passes

AJ. Alas, ye paths of the sounding wave, ye sea-caves and wooded pastures by the shore, long time, long time and very weary have ye known me tarrying at Troy; but no more shall ye know me,—no more with the breath of life: of so much let sane men be sure.

Ah, streams of Scamander near us, kindly to the Greeks, never shall ye look on Ajax more; whose peer in the host—for I will utter a proud word—never hath Troy seen come from the land of Hellas: but now, behold, he hath been humbled to the dust!

CH. In sooth I know not how to restrain thee, or how suffer thee to speak, whom woes so grievous have befallen.

MSS., Suidas s.v. *ολον*, and Ald.: *ἐξερῶ* Porson.—*οὐ τινα*] *οὔτιν'* à Gleditsch, and so Wecklein. 425 *δέρχθη* MSS., and Ald.: *ἔδρχθη* Hartung.—Eustathius p. 1131.

51 loosely quotes thus; | *ολον οθτινα στρατοῦ ἐδέρχθη Τροία*.—For conjectures, see Appendix on 405 f. 427 *πρόκειμαι*] L has *μ* in an erasure from *τ*. Some of the later MSS., including T, have *πρόκειται*, perhaps due to Triclinius. 428 *ε. οθτοι σ'] οθτοί σ'* L, and Ald.—*οὐδ' ἔπω*s Elmsley: *οθθ' ἔπω*s MSS., retaining which Hermann suggests *οθτ' οὔν*, and G. Wolff *οθθ' ὤ*s, instead of *οθτοι*.—These two vv. are given to the Chorus by the MSS. and Ald., as by most edd., but to Tecmessa by Hermann.

northward into the plain of Troy. On the confines between the two plains, where the river winds in large curves through deep gorges in limestone rocks, its scenery is striking. From the south border of the Trojan plain to the Hellespont, the Menderes has a course of between seven and eight miles.

420 *εὐφρονες Ἀργείους*: as supplying them with water. So in 863 the ποταμὸς of the plain are called *τροφῆς*.—Not: 'friendly to my Greek foes, but hostile to me.' Nor should the words be taken adverbially with *οὐκέτ' ἄνδρα μὴ τόνδ' ἴδῃτ'*, as meaning, 'No longer, allies of the Greeks, will ye see me,'—i.e., 'You will no longer see me victorious beside your favouring stream.'

421 *ε. οὐκέτ' ἄνδρα μὴ τόνδ' ἴδῃτ'*: *οὐ μὴ* with subjunct. gives a strong emphasis; cp. 83, 560.

423 *ε. ἐξερῶ* gives an exact correspondence with *εἰ τὰ μὲν* in 405. The *ἐξερῶ* of the MSS. might, indeed, be compared with *Ελ. 178 ὑπεράχθεο*, *O. C. 227 ὑπέσχεο*, *ἰβ. 1244 κλονέουσιν*. (In *Tr. 639 καλέονται* should be *κλέονται*.) But *ἐξερῶ* was so familiar as the Homeric form that it could easily have displaced *ἐξερῶ* here. It is not likely that the poet would have written *ἐξερῶ* if he had meant the word to be scanned — — by synizesis.

Join *οὔτινα* with *στρατοῦ*: cp. 1175

*κεῖ τινα στρατοῦ*.—*χθονὸς μολόντ' ἀπὸ Ἑλλανίδος*: for the place of *ἀπὸ*, and for the hiatus, cp. *Tr. 510 Βακχίας ἀπὸ ἤλθε...Θήβας*.

This vaunt of Ajax (modified only by the half-apologetic *ἔπος ἐξερῶ μέγα*) is epic in tone; thus Achilles says of himself (*Il. 18. 105*), *ταῖος ἐὼν οἶος ὁστίς Ἀχαιῶν χαλκοχιτώνων*: Odysseus, (*Od. 9. 19*), *ὅς πᾶσι δόλοισιν | ἀνθρώποισι μέλω, καὶ μὲν κλέος οὐρανὸν ἴκει*. Such a tone is better suited, indeed, to *epos* (in which speech is sometimes little more than audible thought) than to drama. But here, at least, as in the case of Heracles (*Tr. 1101 f.*), it has the excuse of being prompted by the anguish of a sudden overthrow. (Cp. n. on *O. T. 8*, where Oedipus speaks of himself as *ὁ πᾶσι κλεινός*.)

427 *πρόκειμαι*: lie prostrate (323 ff.): cp. 1059.—The *v. l. πρόκειται* was caused by *ἄνδρα...τόνδε*: but cp. *O. C. 1329*, where *τῶδ' ἀνδρὶ (= ἐμοί)* is immediately followed by *τούμοι*, as in *O. T. 534 τοῦδε τάνδρῳ* by *τῆς ἐμῆς*. See also below, 865.

428 *ε. οὔτοι...οὐδ'*. There can be little doubt that the *οθθ'* of the MSS. should be *οὐδ'* here. In *Ελ. 1197* and *1412* L has *οθθ'*, where *οὐδ'* is right; as in *O. C. 496 μῆθ'* instead of *μηθ'*. As to the conditions under which *οθ...οὔτι* was

- AI. αἰαί· τίς ἄν ποτ' ᾤεθ' ᾧδ' ἐπώνυμον 430  
 τούμδν ξυνοίσειν ὄνομα τοῖς ἐμοῖς κακοῖς;  
 νῦν γὰρ πάρεστι καὶ δις αἰάζειν ἐμοὶ  
 καὶ τρίς· τοιούτοις γὰρ κακοῖς ἐντυγχάνω·  
 ὄτου πατήρ μὲν τῆσδ' ἀπ' Ἰδαίας χθονὸς  
 τὰ πρῶτα καλλιστεῖ ἄριστεύσας στρατοῦ 435  
 πρὸς οἶκον ἦλθε πᾶσαν εὐκλειαν φέρων·  
 ἐγὼ δ' ὁ κείνου παῖς, τὸν αὐτὸν ἐς τόπον  
 Τροίας ἐπελθὼν οὐκ ἐλάσسونι σθένει,  
 οὐδ' ἔργα μείω χειρὸς ἀρκέσας ἐμῆς,  
 ἄτμος Ἀργείοισιν ᾧδ' ἀπόλλυμαι. 440  
 καίτοι τοσοῦτόν γ' ἐξεπίστασθαι δοκῶ,  
 εἰ ζῶν Ἀχιλλεύς τῶν ὄπλων τῶν ὦν πέρι  
 κρίνειν ἐμελλε κράτος ἀριστείας τινί,

430 αἰαί] *ai ai* L. 433 τοιούτοις] *τοσοῦτοις* r.—Nauck brackets this v., following Morstadt, who thought that *καὶ δις* in 432 had led an interpolator (who took *καὶ* as = 'both') to add *καὶ τρίς κ.τ.λ.* 435 καλλιστεῖ] Morstadt conj. *καὶ κάλλιστ'*.—Nauck brackets the verse. 437 *eis tōpon* MSS., and Ald. : *ἐς τόπον* Brunck.

admitted in Attic poetry, see on *Tr.* 1058 f.

ὅπως ἴω (subjunct.), the indirect form of the 'deliberative' πῶς ἴω; ('how am I to allow..?') Cp. *O. T.* 1367 οὐκ οἶδ' ὅπως σε φῶ βεβουλεύσθαι καλῶς: Dem. or. 9 § 54 οὐκ ἔχω τί λέγω.

430z. ἄν..ᾤεθ', 'could have thought'; cp. 119 τίς ἄν..ἠρέθη;—ἐπώνυμον here goes closely with ξυνοίσειν, 'would agree so significantly' with my woes. Hence in 914 he is called δυσώνυμος. For the verb, cp. Ar. *Eg.* 1232 καὶ μήν σ' ἐλέγξαι βούλομαι τεκμηρίῳ, | εἰ τι ξυνοίσεις τοῦ θεοῦ τοῖς θεσφότοις, i.e., 'agree' with the description of the person mentioned in them. For the adj., cp. *Od.* 7. 54 Ἀρήγη δ' ὄνομ' ἐστὶν ἐπώνυμον: *ib.* 19. 409 τῷ δ' Ὀδυσσεὺς ὄνομ' ἐστὶν ἐπώνυμον: where in each case ἐπώνυμον means that the name is significant (the queen was the 'desired one'; the child was to be 'a man of wrath'). This usage of ἐπώνυμος, with ref. to the aptness of a name (or surname), is different from that in which a person or thing is said to be ἐπώνυμος τῶος, either as (1) being named from it, or (2) giving a name to it. Cp. 574.

Pindar adopts the derivation of *Alas* from *aletrós*: *I.* 5. 53 καὶ νῦν δρυχὸς

φανέντος κέκλετ' ἐπώνυμον εἰρυνβίαν *Alanta*. This was the popular etymology (schol. Apoll. Rh. 1. 1289; schol. Theocr. 13. 37; Apollod. 3. 12 § 7). But the association of *Alas* with *ai ai* appears in the legend that a hyacinth (on whose petals the letters AI were supposed to be legible, Moschus 3. 6) sprang from the blood of Ajax, as it had sprung from that of Hyacinthus: Ov. *Met.* 13. 397: *Littera communis mediis pueroque viroque | Inscripta est foliis; haec nominis (Ajax), illa querelae (the wail of Hyacinthus).*

So Odysseus was associated with ὀδύσσομαι (*Od.* 1. 62 τί νύ οἱ τῶσον ᾧδύσασ, Ζεῦ; imitated by Soph., fr. 880): Pentheus, with πένθος (Eur. *Bacch.* 507): Polyneices, with νεῖκος (Aesch. *Th.* 577, etc., Soph. *Ant.* 110 f.): Meleager, with μελέα ἄγρα (Eur. fr. 517): Sidéro with σιδήρος (Soph. fr. 597): and Helen is ἑλένας, etc. (Aesch. *Ag.* 689).

Such play on names did not seem to the Greeks unworthy of grave poetry, because to them the omens conveyed by words (ὄμφαλ, κληθόμεν) were so serious. In modern poetry, too, it has sometimes been used with tragic pathos. Thus Dante *Purg.* XIII. 109 *Savia non fui, annegata che Sapia Fossi chiamata*: and

AJ. Ay me! Who could e'er have thought that my name would chime so meetly with my doom? For well may I now mourn,—yea, twice and three times mourn,—in those sad syllables that shape my name; such heavy griefs are mine, whose sire by his prowess won the fairest prize of all the host, and brought all glory home from this land of Ida; but I his son, who came after him in might not less to this same ground of Troy, and proved the service of mine hand in no meaner deeds, thus perish, dishonoured of the Greeks. Yet, methinks, of thus much am I sure; if Achilles lived, and had been called to decree the first place in valour to any claimant of his arms,

438 Τροίας ἐπελθὼν] Heimsoeth conj. ἀπῶθεν ἐλθὼν: Dindorf, ἐλθὼν σὺν ἄλλοις. 439 ἀρκέσας] O. Hense conj. ἐκπράξας: Blaydes, ἐνδείξας. 441 τοσοῦτόν γ' L, with most MSS., and Ald.: τοσοῦτον r.

Shakesp. *Rich. II.* act 2 sc. 1. 73 (Gaunt) *O how that name befits my composition! | Old Gaunt indeed; and gaunt in being old etc.* The king asks, *Can sick men play so nicely with their names? No,* is the reply, *misery makes sport to mock itself.*

The real etymology of *Aias* is uncertain. Vase-inscriptions show that the original form was *Aifas*, and Sonne (in Kuhn's *Zeitschr.* 10 p. 126) compares Indog. *aiva*, Skr. *eva* ('course')—a derivation which Brugmann approves (*Stud. z. griech. u. lat. Gramm.* 4. 180). The sense, 'swift runner,' would suit Οἰλήος ταχὺς *Aias* better than the son of Telamon: and it is not improbable (as Fleischer suggests in Roscher's *Lex.* p. 139) that the names of the two heroes, though identical in form, were of distinct origin.

432 ζ. καὶ δισ...καὶ τρίς: cp. *Ph.* 1238 *δὲς ταῦτ' ἂ βούλει καὶ τρίς ἀναπολεῖν μ' ἔπη;—τοιούτοις γάρ:* for γάρ in two successive sentences, cp. 186.

434 ζ. πατήρ: Telamon, whom Hercules brought with him to the war at Troy, as Pindar relates (*Isthm.* 5. 27 ff.), and rewarded with the hand of Hesione (1300 ff.).—τὰ πρῶτα καλλιστέε' ἀριστεύσας, a free poetical mode of saying, 'having won by prowess the first meed of honour.' The word καλλιστέα (properly 'prize for beauty') may have been chosen because the prize was Hesione. Cp. 1300 στρατοῦ τὰ πρῶτ' ἀριστεύσας.

437 ζ. τόπον Τροίας, i.e. Τροίαν: a periphrasis like τὸν Κιθαρώου τόπον (*O. T.* 1134). Here Τροία is used in the

Homeric manner, to denote not only the city but the country; ἡ Τρωάς, as='the Troad,' occurs first in Herodotus (5. 122). —ἐπελθὼν, after Telamon; cp. ἐπιγύγνομαι.

439 ἀρκέσας has here (though not elsewhere) a sense which ἐπαρκεῖν with acc. often bears, viz., 'to furnish with need': Aesch. *Ag.* 1170 ἄκος δ' οὐδὲν ἐπήρκεσαν. The strict meaning is then, 'having rendered no less service by the deeds of my hand.'

441—444 τοσοῦτόν γ' ἐπίστασθαι: cp. *O. T.* 1455 καίτοι τοσοῦτόν γ' οἶδα (and *El.* 332). Her. 7. 152 ἐπίσταμαι δὲ τοσοῦτο, ὅτι κ.τ.λ. Here the omission of ὅτι adds vigour to εἰ ᾤων κ.τ.λ.

εἰ...κρίνειν ἔμελλε, 'if he had been going to award,' 'if it had devolved upon him to award.' The imperfect (here referring to an unreal condition in past, not in present, time) is rightly used, because it expresses the constraint of a supposed situation. But in the apodosis, the aor., οὐκ ἂν τις ἔμαρψεν, is used, because the taking of the prize is an act done at a given moment.

ἔπλων τῶν ἂν πέρι, i.e. in a case where they were the prize. Sophocles has δς, *suus*, (epic *éos*), in *O. T.* 1248 (οἶσιν), *O. C.* 1639 and *Tr.* 266 (ἄν), *ib.* 525 (δν). Here it is emphatic: 'his own arms,'—of which he could dispose with the best right.

κρίνειν...κράτος ἀριστέας, to award the first place for prowess; cp. Pind. *I.* 7. 5 ἀθλων...κράτος, victory in them. For the pres. inf. κρίνειν with ἔμελλε, cp. *O. C.* 1774 n.

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 νῦν δ' αὐτ' Ἀτρεΐδαι φωτὶ παντουργῶ φρένας 445  
 ἔπραξαν, ἀνδρὸς τοῦδ' ἀπώσαντες κράτη.  
 κεῖ μὴ τόδ' ὄμμα καὶ φρένες διάστροφοὶ  
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450 ἢ Διὸς. . θεῶν: cp. 401.—*γοργῶπις*, as in fr. 760. 2 the poet calls her *τὴν Διὸς γοργῶπιν Ἐργάνην*. Cp. *Il.* 1. 199, where Athena appears to Achilles: *αὐτίκα δ' ἔγνω | Παλλάδ' Ἀθηναίην· δεινὴ δέ οἱ ὄσσε φάανθεν*.—*ἀδάμαστος* is the form required by metre in *O. T.* 205, 1315, and *O. C.* 1572; though in all three passages L gives the epic form *ἀδάμαστος*.

451 ἐπενθύνοντ', making ready: schol. *εὐτρεπίζοντα*. *Il.* 8. 374 *ἀλλὰ σὺ μὲν νῦν νῶν ἐπέντυε μώνυχας ἵππους*. Oppian *Hal.* 5. 562 *ἦδη γὰρ δελφῖσιν ἐπενθύνουσιν Ἄργα*.—The reading *ἐπευθύνοντ'* seems less fitting in reference to the *purpose* which the goddess foiled. It rather pictures him as already in the *act* of stretching forth his hand against his foes. But Athena had not suffered him to arrive in their presence; he had only

reached their doors (49). If, however, *ἐπευθύνοντ'* is to mean merely, '*preparing* for use against them,' then it is decidedly less vivid than *ἐπενθύνοντ'*. The chief recommendation of *ἐπευθύνοντ'* is the fact that it was first written by the scribe of L, though corrected either by him or by an early hand. But (since *εὐθύνω* was so familiar) it may easily have been a mere slip for the rarer and more exquisite word *ἐπενθύνοντ'*.

452 λυσσώδη νόσον: cp. 59: fr. 855. 4 *λύσσα μαινάς*. In *Il.* 13. 53 Hector is *λυσσώδης, φλογὶ ἐκκελος*.

454 ἐπεγγελάσιν. A compound used in Attic prose, but otherwise peculiar to this play; it recurs in vv. 969, 989.

455 ε. ἔμου μὲν: the particle merely emphasises the pron.: cp. 121 n.—*βλάπτοι*: cp. *El.* 606 *ὅταν δέ τις θεῶν | βλάπτῃ, δύναται ἄν οὐδ' ἄν ἰσχύων φυγεῖν* (n.).

457 ε. ὅστις, causal. It is needless to read *δρᾶν μ'*. See on *O. C.* 263 *κάμοιγε ποῦ ταῦτ' ἐστίν; ὄτινες κ.τ.λ.* (i.e. *ἐπεὶ ὑμεῖς*).—*μισοὶ δέ μ'*: the relative clause passes into an independent sentence; see appendix on *O. C.* 424.—

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MSS. Most (including A) have *ἐπεπτόνουντ'*, and so Ald. But some (as E and T) have *ἐπευτείνουντ'*: and a few (as Lips. a and b, Dresd. a) notice a *v. l.* *ἐπεκτείνουντ'*. (*ἐπαρτείνουντ'* was merely a conj. of Musgrave, who reads *ἐπεπτόνουντ'*.) Brunck wrote *ἐπευτείνουντ'*. Hermann kept the vulgate, *ἐπεπτόνουντ'*, and this stands in the later edd. of Dindorf's text. In his ed. of 1860 Dindorf gave *ἐπευθύνουντ'*, the reading preferred by Bergk (1858), and by most of the subsequent editors, except Paley. 452 *λυσσώδη*] *λυσσώδη* L.—*νόσον* made in L from *νόσων*.—*λυσσώδει νόσῳ* Suidas s. v. *ἀδάμαστος*. 455 *οὐχ ἐκόντος*] schol. in L *γρ. οὐκ ἔχοντος*. 456 *βλάπτοι* MSS., and Ald.: Reisig and Morstadt conj. *βλάπτει*.—*τῶν* Erfurd and Elmsley: *τ' ἄν* r: *γ' ἄν* L, with most MSS., and Ald.

*σπερθεῖς ὄπλων φόνῳ πάλαισεν*. [*ἐψηφίσαν* certainly has not the technical sense of *ἐπεψηφίσαν*, as if the Atreidae were the *ἡγεμόνες δικαστηρίου*, who put the issue to the vote. Even if the simple *ψηφίζω* could be so used, this would be too technical and prosaic.]

450 *ἢ Διός*. *θεῶν*: cp. 401.—*γοργώπις*, as in fr. 760. 2 the poet calls her *τὴν Διὸς γοργώπιω Ἐργάνην*. Cp. *Il.* 1. 199, where Athena appears to Achilles: *αὐτίκα δ' ἔγνω | Παλλάδ' Ἀθηναίην δεινὴν | δέ οἱ ὅσσοι φάανθεν*.—*ἀδάμαστος* is the form required by metre in *O. T.* 205, 1315, and *O. C.* 1572; though in all three passages L gives the epic form *ἀδάμαστος*.

451 *ἐπεπτόνουντ'*, making ready: schol. *εὐτρεπίζοντα*. *Il.* 8. 374 *ἀλλὰ σὺ μὲν νῦν νῶν ἐπέντυε μώνυχας ἵππους*. Oppian *Hal.* 5. 562 *ἦδη γὰρ δελφίσαι ἐπεπτόνουσαι Ἄρηα*.—The reading *ἐπευθύνουντ'* seems less fitting in reference to the *myrrose* which the goddess foiled. It rather pictures him as already in the *act* of stretching forth his hand against his foes. But Athena had not suffered him to arrive in their presence; he had only

reached their doors (49). If, however, *ἐπευθύνουντ'* is to mean merely, '*preparing* for use against them,' then it is decidedly less vivid than *ἐπεπτόνουντ'*. The chief recommendation of *ἐπευθύνουντ'* is the fact that it was first written by the scribe of L, though corrected either by him or by an early hand. But (since *εὐθύνω* was so familiar) it may easily have been a mere slip for the rarer and more exquisite word *ἐπεπτόνουντ'*.

452 *λυσσώδη νόσον*: cp. 59: fr. 855. 4 *λύσσα μαινάς*. In *Il.* 13. 53 Hector is *λυσσώδης, φλογὶ ἐκκελος*.

454 *ἐπεγγλάσιν*. A compound used in Attic prose, but otherwise peculiar to this play; it recurs in vv. 969, 989.

455 ε. *ἦμοδ μὲν*: the particle merely emphasises the pron.: cp. 121 n.—*βλάπτοι*: cp. *El.* 696 *ὅταν δέ τις θαῶν | βλάβητι, δύναιτ' ἄν οὐδ' ἄν ἰσχύων φυγεῖν* (n.).

457 ε. *ὄστις*, causal. It is needless to read *ὄρᾶν μ'*. See on *O. C.* 263 *κἀμοιγε ποδ' ταῦτ' ἐστίν; ὄστινες κ.τ.λ.* (i.e. *ἐπεὶ ὑμεῖς*).—*μῶσε δέ μ'*: the relative clause passes into an independent sentence; see appendix on *O. C.* 424.—

ἔχθει δὲ Τροία πάσα καὶ πεδία τάδε.  
 πότερα πρὸς οἶκους, ναυλόχους λιπῶν ἔδρας 460  
 μόνους τ' Ἀτρείδας, πέλαγος Αἰγαῖον περῶ;  
 καὶ ποῖον ὄμμα πατρὶ δηλώσω φανεῖς  
 Τελαμῶνι; πῶς με τλήσεται ποτ' εἰσιδεῖν  
 γυμνὸν φανέντα τῶν ἀριστείων ἄτερ,  
 ὧν αὐτὸς ἔσχε στέφανον εὐκλείας μέγαν; 465  
 οὐκ ἔστι τούργον τλητόν. ἀλλὰ δῆτ' ἰὼν  
 πρὸς ἔρυμα Τρώων, ξυμπροσὼν μόνος μόνους  
 καὶ δρῶν τι χρηστόν, εἶτα λοίσθιον θάνω;  
 ἀλλ' ὦδέ γ' Ἀτρείδας ἂν εὐφραίναιμί που.  
 οὐκ ἔστι ταῦτα. πείρά τις ζητητέα 470  
 τοιάδ', ἀφ' ἧς γέροντι δηλώσω πατρὶ  
 μή τοι φύσιν γ' ἀσπλαγχνος ἐκ κείνου γεγώς.  
 αἰσχροὺν γὰρ ἄνδρα τοῦ μακροῦ χρῆζειν βίου,  
 κακοῖσιν ὅστις μηδὲν ἐξαλλάσσεται.  
 τί γὰρ παρ' ἡμῶν ἡμέρα τέρπειν ἔχει 475

461 μόνους] Morstadt conj. δισσοῦς: Musgrave, σεμνοῦς: Nauck, μελέους. Mekler writes προδοῦς. 465 μέγαν] Nauck conj. λαβάν. 467 μόνος μόνους] Bergk (*Gr. Lit. Gesch.* III. 370) conj. μόνος μόνως (μόνω Mekler): J. Geel, πᾶσιν μόνος: Nauck, with Morstadt, writes πολλοῖς μόνος. 469 ὦδέ γ' ὦδ' ἂν γ.—εὐφραίναιμι

πεδία: for the tribrach in the 5th foot, consisting of a single word, cp. *O. T.* 719 ἄβατον ὄρος (n.), *ib.* 1496 πατέρα πατήρ.

460 ε. πότερα: cp. 265 n.—ναυλόχους..ἔδρας. Cp. Eur. *Hec.* 1015 Ἀχαιῶν ναυλοχοὶ περιπυχθαί (the Greek camp at the ships, with its τείχος).—μόνους τ' Ἀτρείδας (λιπῶν), *i.e.*, leaving them bereft of my aid. Eur. *Med.* 52 πῶς σοῦ μόνῃ Μήδεια λείπεσθαι θέλει; Cp. *Il.* 9. 437, where Phoenix imagines himself remaining with the army at Troy after Achilles has gone home,—πῶς ἂν ἔπειτ' ἀπὸ σείο, φίλον τέκος, ἀθι λιπομένη | οἶος;

462 καὶ ποῖον..; for καὶ in questions, cp. *O. C.* 263 (n.), *El.* 236.—ὄμμα: so *O. T.* 1371 ἐγὼ γὰρ οὐκ οἶδ' ὄμμασιν ποίοις βλέπων | πατέρα ποτ' ἂν προσείδον: *Ph.* 110 πῶς οὖν βλέπων τις ταῦτα τολμήσει λακείν;

464 ε. γυμνὸν is defined by τῶν ἀριστείων ἄτερ: cp. *Ph.* 31 κενὴν οἰκῆσιν ἀνθρώπων διχα: *O. T.* 57 ἐρημος ἀνδρῶν μὴ ξυνοικούντων ἔσω: *Ani.* 445 ἐξω βαρείας αἰτίας ελεύθερον.

ὧν...εὐκλείας στέφανον ('a glory-crown of which'..): both genitives define the quality of the στέφανος, but εὐκλείας goes more closely with it: cp. 308 f. ἐρείπιοις | νεκρῶν...ἀρτείου φόνου.

466 ε. ἀλλὰ δῆτ', introducing another alternative, as in *El.* 537 (n.).—ἔρυμα, their city-wall; cp. Her. 7. 223 τὸ ἔρυμα τοῦ τείχεος.—μόνος μόνους: for the doubled adj., see on 267. The point of μόνους is that the Trojans will not have their attention distracted by any other Greek foe. The phrase is thus an expression of the warrior's proud self-reliance (cp. 423 f.): it is marred by reading πολλοῖς μόνος (cr. n.).

δρῶν τι χρηστόν: for the order of words, cp. Ar. *Ach.* 128 ἀλλ' ἐργάζομαι τι δευρὸν ἔργον καὶ μέγα. The sense of δρῶν τι alone is often similar: *El.* 305 n. The pres. part., not δράσας, because he would die in the act.—There was a legend, which the poet glances at here, that Ajax, in his madness, attacked the Trojans with success; *manu restituit praelium insaniens* (Cic. *Tusc.* 4. 23); and that his death

hated by all Troy and all these plains? Shall I forsake the station of the ships, and leave the Atreidae forlorn, and go homeward across the Aegean? And what face shall I show to my father when I come,—to Telamon? How will he find heart to look on me, when I stand before him ungraced—without that meed of valour whereby *he* won a great crown of fame? 'Tis not to be endured.

But then shall I go to the stronghold of the Trojans,—attack alone, where all are foes,—and, in doing some good service, lastly die? Nay, thus I might haply gladden the Atreidae. It must not be. Some emprise must be sought whereby I may prove to mine aged sire that in heart, at least, his son is not a dastard.

'Tis base for a man to crave the full term of life, who finds no varying in his woes. What joy is there in day following day,

L: conversely some of the later MSS. (as Ienensis, Aug. c, etc.) have *εὐφράνομι*; but no MS. seems to have *εὐφραίνομι*. 470 *οὐκ ἔστι ταῦτα*] Reiske conj. *οὐκ ἔστιν ἄλλὰ*. 472 *φύσιν γ'*] L has *ω* in an erasure of one letter.

was caused by an arrow from the bow of Paris: see n. on the Argument to the play, line 33.

469 *Ἀτρείδας... εὐφράνομαι* *που*. Verg. *Aen.* 2. 104 *Hoc Ithacus velit et magno mercentur Atreidae*.

470 *οὐκ ἔστι ταῦτα*, as in *Tr.* 449: but *οὐκ ἔστι* simply, *ib.* 709, *Ant.* 289, *El.* 448.

471 ε. *δηλώσω... γηγώς*: cp. *Thuc.* 1. 21 § 2 *δηλώσει... μελῶν γεγενημένος*: *Andoc.* or. 4 § 14 *ἐδήλωσε τῶν νόμων καταφρονῶν*.—*μή τοι φύσιν γ'*: for *μή τοι... γε*, see on *El.* 518. *τοι* ('at any rate', Lat. *sane*) limits, while *γε* emphasises the word which it follows. Note that *οὐ τοι* could be used here, if the result were viewed simply as a fact; *O. C.* 1353 (*ἀκούσας*) *τοιαῦθ' ἃ τὸν τοῦθ' οὐ ποτ' εὐφρανεῖ βίον*. But *μή τοι* is used, because the result is viewed as an aim; *i. e.*, the relative clause is virtually a final clause: cp. *Isocr.* or. 11 § 49 *τοιαῦτα ζητήσεις λέγειν, ἐξ ὧν μήτ' αὐτὸς χείρων εἶναι δοῖται μήτε τοὺς μισομένους λυμανεῖ μήτε τὴν περὶ τοὺς λόγους παιθεύσειν διαβαλεῖς*.—*ἀσπλαγχνος*, only here in this sense; but cp. *κακόσπλαγχνος* (*Aesch. Th.* 237), *θρασύσπλαγχνος*: and *εὐσπλαγχνία* [*Eur.*] *Rhes.* 192.

478 ε. *τοῦ μακροῦ... βίου*, *i. e.*, the normal span of life; cp. *O. T.* 518 *οὗτοι βίου μοι τοῦ μακραίωνος πῶθος*.

*κακοῖσιν... μηδὲν ἐξαλλόμενος*, finds no variation in respect to his woes; for

the dat. cp. *O. T.* 25 *φθίνουσα μὲν κάλυξιν*: *Xen. Cyr.* 4. 1. 8 *διεφθάρθαι... ταῖς γνώμαις*. The generic negative *μηδὲν* is used, because *δοῖται* refers to a class or type. (Cp. *Ant.* 178 f. *δοῖται... μὴ... ἀπτεται*.) For the sentiment, cp. *Ant.* 463 *δοῖται γὰρ ἐν πολλοῖσιν, ὡς ἐγώ, κακοῖς | ζῆ, πῶς δδ' οὐχὶ καθανῶν κέρδος φέρει*; *fr.* 866 *δοῖται γὰρ ἐν κακοῖσιν ἡμεῖροι βίου, | ἧ δειλὸς ἔστιν ἡ δυσάλητος φρένας*.

475 ε. *παρ' ἡμῶν ἡμέρα*, 'the successive' (not, 'alternate') 'days': the series formed by placing each new day at the side of its predecessors, as *ἀνθρ παρ' ἀνδρα* could be said of forming men in rank. The sense is: 'When a man's miseries are unbroken, *τί τέρπειν ἔχει ἡμέρα παρ' ἡμῶν*, what power to please him has each successive day, *προσθεῖσα* (*αὐτὸν*) *τῷ καθανεῖν*, when it has brought him close up to death, *κἀναθεῖσα τοῦ καθανεῖν*, and then again moved him back from death?' Death is the boundary-line (*γραμμῆ*) on the field of life: *Eur. El.* 955 *πρὶν ἂν πέλας | γραμμῆς ἴκηται καὶ τέλος κάμψῃ βίου* (*mors ultima linea rerum*). The man who is captive to evil fortune is like a *πessós* on the draughtboard, at one moment moved close up to the line, and then again withdrawn from it a little; but it is death, after all,—death and nothing else,—that awaits him (*τοῦ γε καθανεῖν*). This is not the platitude, 'all men must die', but a thought sug-

- προσθείσα κἀναθείσα τοῦ γε καθανεῖν ;  
οὐκ ἂν πριαίμην οὐδενὸς λόγου βροτόν,  
ὅστις κενάισιν ἐλπίσιν θερμαίνεται.  
ἀλλ' ἢ καλῶς ζῆν ἢ καλῶς τεθνηκέναι  
τὸν εὐγενῆ χρή· πάντ' ἀκήκοας λόγον. 480
- ΧΟ. οὐδεὶς ἐρεῖ ποθ' ὡς ὑπόβλητον λόγον,  
Αἴας, ἔλεξας, ἀλλὰ τῆς σαυτοῦ φρενός.  
παῦσαι γε μέντοι καὶ δὸς ἀνδράσιν φίλοις  
γνώμης κρατῆσαι, τάσδε φροντίδας μεθείς.
- ΤΕ. ᾧ δέσποτ' Αἴας, τῆς ἀναγκαίας τύχης 485  
οὐκ ἔστιν οὐδὲν μείζον ἀνθρώποις κακόν.  
ἐγὼ δ' ἐλευθέρου μὲν ἐξέφυν πατρός,  
εἶπερ τινὸς σθένοντος ἐν πλούτῳ Φρυγῶν·  
νῦν δ' εἰμὶ δούλη. θεοῖς γὰρ ᾧδ' ἔδοξέ που  
καὶ σῆ μάλιστα χειρί. τοιγαροῦν, ἐπεὶ 490  
τὸ σὸν λέχος ξυνήλθον, εὖ φρονῶ τὰ σά,  
καὶ σ' ἀντιάζω πρὸς τ' ἐφεστίου Διὸς  
εὐνῆς τε τῆς σῆς, ἢ συνηλλάχθης ἐμοί,  
μή μ' ἀξιώσης βάξιν ἀλγεινὴν λαβεῖν  
τῶν σῶν ὑπ' ἐχθρῶν, χειρίαν ἐφείς τινί. 495  
\*ἢ γὰρ θάνης σὺ καὶ τελευτήσας ἀφής,

476 κἀναθείσα L (with ε written above the second a by a late hand), A (also with ε superscr.), Γ, with most MSS., and Ald. A few of the later MSS. (as Aug. c, Vat. c) have κἀνεθείσα in the text.—τοῦ γε καθανεῖν] γε made in L from δέ. 477 πριαίμην] Nauck conj. ποιοίμην.—βροτόν] C. E. Palmer writes βροτῶν. Nauck would prefer οὐδενὸς λόγον βροτοῦ. 481 ὑπόβλητον] ἀπόβλητον r

gested by the case of the man 'whose woes are unvarying.' Life has nothing in store for him; the question is merely whether he is to die at once, or to have a short and wretched reprieve. This is brought out by v. 479: καλῶς ζῆν is denied to him; and that being so, the next best thing is to die honourably and quickly—καλῶς τεθνηκέναι.

προσθείσα: cp. Eur. *I. A.* 540 πρὶν Ἄϊδην παῖδ' ἐμὴν προσθῶ λαβόν: *Hec.* 368 Ἄϊδη προσθειεῖς ἐμὸν δέμας. The dat. τῷ καθανεῖν is easily supplied from the genitive, which is adapted to the nearer participle.—κἀναθείσα. Cp. ἀνατρεσθαι, to 'take back' a move, to 'retract' an opinion (*Xen. Mem.* 1. 2 § 44, etc.).

477 πριαίμην: cp. Eur. fr. 934 φίλον πρίασθαι χρημάτων πολλῶν σαφή.—λόγον here = 'estimate,' 'rate of value': cp. *O.*

*C.* 1225 μὴ φῦναι τὸν ἅπαντα νικᾷ λόγον (n.).

479 τεθνηκέναι: for the perf., cp. 275 n.: for the sentiment, *El.* 1320, ἢ γὰρ ἂν καλῶς | ἔσωσ' ἐμαντήν, ἢ καλῶς ἀπωλόμην.—πάντ' ἀκήκοας λόγον: cp. *Tr.* 876 πάντ' ἀκήκοας: *Ph.* 241 οἶσθα δὴ τὸ πᾶν: *Aesch. Ag.* 582 πάντ' ἔχεις λόγον.

481 ὑπόβλητον: see on 188 ὑποβαλλόμενοι. Eustath. p. 106. 7 Σοφοκλῆς ὑποβολιμαίους εἶπε λόγους τοὺς μὴ γνησίους. (In *O. C.* 794, ὑπόβλητον στόμα, the sense is, 'suborned.')

483 f. γε μέντοι: *O. T.* 442 n.—κρατῆσαι, aor., as the sense is, 'to gain a victory.' Cp. 1353.

485 τῆς ἀναγκαίας τύχης. The phrase means simply, 'a fortune imposed by ἀνάγκη,—by necessity, fate; but it has different shades of meaning according

—now pushing us forward, now drawing us back, on the verge—of death? I rate that man as nothing worth, who feels the glow of idle hopes. Nay, one of generous strain should nobly live, or forthwith nobly die: thou hast heard all.

CH. No man shall say that thou hast spoken a bastard word, Ajax, or one not bred of thy true soul. Yet forbear: dismiss these thoughts, and suffer friends to overrule thy purpose.

TE. Ajax, my lord, the doom given by fate is the hardest of evils among men. I was the daughter of a free-born sire, wealthy and mighty, if any Phrygian was; and now I am a slave: for so the gods ordained, I ween, and chiefly thy strong hand. Therefore, since wedlock hath made me thine, I wish thee well; and I do entreat thee, by the Zeus of our hearth, by the marriage that hath made us one, doom me not to the cruel rumour of thy foes,—abandon me not to the hand of a stranger! On what day soever thou die and leave me lonely by thy death,

(as Γ).—λόγον] made in L from λων, by an early hand, perh. that of the first corrector, S. 482 *Aias*] *Aian* Suidas s. v. ὑπόβλητον. *σαυτοῦ*] made in L from *αὐτοῦ* (the reading of Γ) by an early hand. 483 *κακόν*] L has the letters *κακ* in an erasure. 484 *εἴπερ τινός*] *εἰ πέρ τινος* L, with *εσ* written over *οσ* by a later hand. Most MSS., and Ald., have *εἰ πέρ τινος*: but a few, as Lips. a and b, *εἰ πέρ τινες*. 485 *συν-ηλλάχθη*] *συναλλάχθησ* L. 486 *ἐφέλς* L (with *α* above from a late hand), Γ, T, etc., and Suidas s. v. *χειρίαν*. *ἀφέλς* A, with most of the later MSS., and Ald. 487 (1) L has *εἰ γάρ θανησὸν (sic) καὶ τελευτήσας* (not -ησ) *ἀφήσ*: but *θανησ* has been made from *θάνεισ* by erasure, and *τελευτήσας* from *τελευτήσεισ*. Most of the

to the context. Here, it is the fortune by which *ἀνάγκη* has doomed her to be a slave; but there is no *direct* reference to slavery in the words. Cp. 803. In *El.* 48 *ἀναγκαίης τύχης* is the 'fatal chance' by which Orestes was killed. In *Il.* 16. 836 *ἡμᾶρ ἀναγκαίης* is 'the day of doom' hanging over Troy.

488 *εἴπερ τινός σθένοντος*, = *σθένοντος*, *εἰ τις ἐσθενε*: cp. *O. C.* 733 *πρὸς πόλιω δ' ἐπίσταμαι | σθένουσαν ἦκων*, *εἰ τιν' Ἑλλάδος, μέγα* (n.).—*ἐν πλούτῳ*, lit., *amid wealth*; i.e., the phrase='strong and rich,' rather than, 'strong in riches.' Cp. Aesch. *Eum.* 996 *χαίρει' ἐν αἰμαίαισι πλούτου*.

489 *εἰ*. *θεοῖς*: for the synzesis, cp. 1129: *El.* 1264 n.—*μάλιστα*: i.e., as the immediate and visible agent of the gods.

490 *εἰ*. *τοιγαροῦν*, 'So then'—marking that she turns away from the mournful past.—*τὸ σὸν λέχος ἐνηλθον*: *λέχος* is acc., as after a verb of motion: Eur. *Phoen.* 817 *ἡ δὲ ξύναμιον λέχος ἦλθεν*. (In

*Tr.* 28 *λέχος* is rather nom., 'as bride'.)—*τὸ σὸν*, acc. of respect, instead of *σοι*.

492 *ἐπίστιον Διός*, the god of the domestic *ἐστία*. In Her. 1. 44 the *Ἐπίστιος Ζεὺς* is the god who punishes a wrong done to the hearth by an abuse of hospitality. Cp. Eustath. p. 1930. 28 *ἐν τῇ κατ' οἶκον ἐστίᾳ Διὶ ἐγίνοντο θυσαίαι*, *ὅν οἱ μὲν ἄλλοι ἐφέστιον*, *Ἡρόδοτος δὲ Ἰωνικῶς λέγει ἐπίστιον*.

493 *συνηλλάχθη*: cp. Eur. *Andr.* 1245 *Ἑλένω συναλλαχθεῖσαν ἐνόλαις γάμοις*,—where, as here, the bride became such by the fortune of war.

494 *εἰ*. *βᾶξιν λαβεῖν*..*ὅπ' ἐχθρῶν*: cp. Her. 9. 78 *ἔπαινον ἔξαις*..*ὅπὸ πάντων*: Eur. *Phoen.* 576 *κλέος | τοῦδε*..*ὅπ' Ἑλληνῶν λαβεῖν*.—*χειρίαν*=*ὀποχείριον*: Eur. *Cycl.* 177 *ἐλάβετε Τροίαν τὴν Ἑλένην τε χειρίαν*.—*ἐφέλς*, having yielded up: Thuc. 1. 95 § 6 *ὅς οὐκέτι ἐφέσσασεν οἱ ἐξυμᾶχοι τὴν ἡγεμονίαν*.

495 *ἡ γὰρ θάνης σὺ κ.τ.λ.* The reason for preferring Bothe's *ἡ* to *εἰ* is that it brings out her thought with greater

ταύτη νόμιζε κάμῃ τῇ τόθ' ἡμέρᾳ  
 βία ξυναρπασθεῖσαν Ἀργείων ὕπο  
 ξὺν παιδί τῷ σῶ δουλίαν ἔξειν τροφήν.  
 καί τις πικρὸν πρόσφθεγμα δεσποτῶν ἔρει 500  
 λόγοις ἰάπτων· ἴδετε τὴν ὀμμενέτιν  
 Αἴαντος, ὃς μέγιστον ἴσχυσε στρατοῦ,  
 οἷας λατρείας ἀνθ' ὅσου ζήλου τρέφει.  
 τοιαυτ' ἔρει τις· κάμῃ μὲν δαίμων ἔλα,  
 σοὶ δ' αἰσχροῦ τᾶπη ταῦτα καὶ τῷ σῶ γένει. 505  
 ἀλλ' αἰδεσθαι μὲν πατέρα τὸν σὸν ἐν λυγρῷ  
 γήρᾳ προλείπων, αἰδεσθαι δὲ μητέρα  
 πολλῶν ἐτῶν κληροῦχον, ἧ σε πολλάκις  
 θεοῖς ἀράται ζῶντα πρὸς δόμους μολεῖν·  
 οἰκτιρε δ', ὦναξ, παῖδα τὸν σόν, εἰ νέας 510

later MSS. agree with L. (2) A, ἦν γὰρ θάνης σὺ καὶ τελευτήσας ἀφῆς, and so Ald. (3) A third type of reading is Γ's, εἰ γὰρ θανεί σὺ καὶ τελευτήσας ἀφεί, —an attempt to avoid the subjunct. with εἰ.—For εἰ, Bothe conj. ἦ. For ἀφῆς, Wecklein writes ἀπῆς (as Gomperz too proposed): Meineke conj. φανῆς or ταφῆς: Bergk, (τελευτήσας) ἀ φῆς. Pal. and L<sup>2</sup>=Lb have ἀφ' ἧς. Brunck wrote μ' ἀφῆς. 499 [δουλίαν] made in L from δούλιον. The lemma of the schol. in L has δούλιον ἔξειν τροφήν, and so Ald.

force: the last day of his life will be the first of her misery. There is no objection to εἰ with the subjunctive, even in trimeters; cp. *O. C.* 1443 εἰ σου στερηθῶ, and see *O. T.* 198 n. Either εἰ or ἦ would have been written ΕΙ by Sophocles. ἀφῆς, sc. με: but it is needless to write μ' ἀφῆς with Brunck. For the omission of the pron. in acc., cp. *Ph.* 801 ἐμπρησον ('burn me'): *ib.* 769 ἐκηλον εἶδεν (sc. αὐτόν): *ib.* 1368 πέμψον (sc. με): *O. T.* 461 κἄν λάβῃς ἐνευσμένον.—For the sense of ἀφῆς, cp. *Ani.* 887 ἄφετε μύθη, ἔρημον: *Her.* 8. 70 ἀπέτες τὴν ἐνωτῶν ἀφύλακτον.

498 ε. ξυναρπασθεῖσαν. Ajax being now viewed as a public enemy (1132), his property, including the δούλη and her son, would be seized by the Greek chiefs.—δουλίαν: the comparative rarity of the fem. form led to δούλιον displacing it in some MSS. (cr. n.); but cp. Aesch. *Ag.* 1084 δουλίᾳ. . φρενί: *Her.* 3. 14 ἐσθῆτι δουλῆ (or δουλήῃ). The Attic prose word would be δουλική.—τροφῆν, mode of life; *El.* 1183 δυσμόρου. . τροφῆς: *O. C.* 1687 δύσαιστον ἔξομεν τροφάν.

800 ε. καὶ τις κ.τ.λ. A reminiscence of *Il.* 6. 459 ff. (where Hector forebodes the fate of Andromachè) καὶ ποτέ

τις εἶπῃσιν, ἰδὼν κατὰ δάκρυ χέουσαν | "Ἐκτορος ἦδε γυνή, ὃς ἀριστεύεσκε μάχεσθαι | Τρώων ἱπποδάμων, ὃτε Ἴλιον ἀμφεμάχοντο."—πικρὸν πρόσφθεγμα. . ἔρει describes what will be said, not to her, but of her; cp. *Plat. Polít.* p. 287 Ε ἀγγεῖον δὲ δὴ μᾶ κλήσει προσφθεγγόμεθα (call by that name). Cp. *El.* 1213 σὺ σοὶ προσήκει τῆνδε προσφανεῖν φάτω (sc. αὐτόν), i.e., to speak of him as dead. The reference of πικρὸν is not only to the scornful word ὀμμενέτιν, but also to οἷας λατρείας κ.τ.λ.

λόγοις ἰάπτων, lit. 'shooting with words,'—launching taunts like missiles. The instrum. dat. λόγοις marks the figurative sense of ἰάπτων, just as τῶς defines its literal sense in Aesch. *Ag.* 510 (τῶς ἰάπτων μηκέτ' εἰς ἡμᾶς βέλη): the object answering to the literal βέλη (such as ὀνεῖδη) is left to be understood. Cp. Rhianus (3rd cent. B. C.) *ap. Stobaeus Flor.* 4. 34. 9 μακάρεσσιν ἐπὶ ψόγον αἰὼν ἰάπτει (by tmesis for ἐπιάπτει). This seems truer than to suppose that the constr. is λόγους ἰάπτων (με), 'assailing me with taunts,' though the latter view might be supported by the rare use of ἰάλλω in *Od.* 13. 142 πρεσβύταον καὶ ἀριστον ἀτι-



on that same day, be sure, I also shall be seized forcibly by the Greeks, and, with thy son, shall have the portion of a slave. Then shall some one of my masters name me in bitter phrase, with keen taunts: 'See the concubine of Ajax, his, who was the mightiest of the host; see what menial tasks are hers, who had such bliss!' Thus shall men speak; and destiny will afflict me; but these words will be shameful for thee and for thy race.

Nay, have thought for thy father, whom thou forsakest in a drear old age; for thy mother,—and hers are many years,—who oft prays to the gods that thou come home alive; and pity, O king, thy son, if, bereft of fostering care, he must spend his

A has δουλιαν: the later MSS. vary between δουλιαν, δοῦλιον, δοῦλειον, δουλειαν, δουλιαν γ'. Seyffert conj. δοῦλιόν μ' ἔξειν τροφήν: Schneidewin, δοῦλιον στέρξειν τροφήν. 501 [ἀπτων] Schol. in L γρ. ἀτίξων. [ἀπτων] is read by Suidas s. v., and Eustath. p. 17, 5. 502 [δου] οἶου Suidas s. v. ζήλος, but [δου] s. v. λατρεία. 503 [σολ δ'] δ' made in L from τ'. 507 προλείπων MSS. (προλιπών Pal.), and Ald.: προλείπων G. Wolff and Nauck. 508 [σε] σ made in L from μ. 509 ἀράται] In L ε has been erased after ἀ. 510 ε νέας | τροφή] Nauck. conj. νέος | πατρός.

μῆριν ἰάλλειν. As to the root of ἰάπτω, Curtius holds that *ia-π* is expanded from *ia* (= Skt. *jā*, 'go'), in a causative sense, by the determinative *π*, just as the Lat. *ja-c* is by *k*. (*Greek Verb*, p. 167 Eng. ed.) Cp. 700.

502 ε ἰσχυσε would usu. be an 'in-gressive' aor. ('became powerful'), like ἐνόησε etc. Here, however, it refers to the past *period* of his pre-eminence; as the reign of a king is summed up in retrospect by ἦρξε, ἐβασίλευσε. Cp. the aor. in *El.* 1144 (τροφῆς) τὴν ἐγὼ θάμ' ἀμφὶ σοὶ | πόνω γλυκεῖ παρ' ἑσχον: where Electra looks back on a closed chapter of her life.

οἶας..δου: for this double relative in contrasts, cp. 923, *El.* 751, *Tr.* 1045, etc.; Thuc. 5. 7 § 2, 7. 75 § 6.—ζήλου, enviable happiness; cp. Dem. or. 23 § 64 ἀ καὶ ζήλον τινα καὶ τιμὴν φέρει τῇ πόλει.—τρέφει, only a stronger ἔχει,—has around her in her daily life. Cp. 503: *Tr.* 817 δοκον..δνώματος..τρέφειν: *Ph.* 795 τρέφουτε..νόσον.

504 ε καμὰ μὲν κ.τ.λ. The chief emphasis is on the clause σοὶ δ' ἀσχερά κ.τ.λ.: she merely glances at the results to herself; 'while I shall suffer, thou and thine will be disgraced.' ἐλά, *vecabit*, as in 756; cp. also 275.—ἀσχερά: Ajax had said that it was ἀσχερόν, in such a case as his, to go on living (473). Tecmessa wishes him to feel that it would be ἀσχερόν to die. But Ajax believes that

Teucer's care will avert the evils which she fears (562).

506 ε αἰδέσθαι..προλείπων. The participle, when used with ἀσχύνομαι or αἰδοῦμαι, implies that the person is doing, or has done, the act which causes shame. The infinitive implies that he has not yet done it. Cp. Xen. *Cyr.* 5. 1 § 21 καὶ τοῦτο μὲν οὐκ ἀσχύνομαι λέγων· τὸ δ' 'ἐὰν μὲν γτε παρ' ἐμοί, ἀποδώσω, .. ἀσχυνομένην ἂν εἰπεῖν: ('I am not ashamed of saying this; but I should be ashamed to say that.') Here, προλείπων is more forcible than an infinitive. Since his words pointed to a fixed resolve (479 f.), she speaks as if he were already engaged in the deed.

κληροδχον is not elsewhere thus used, but the fact that a word had a technical (and prosaic) sense was no bar to its figurative use in Attic poetry; cp. πράκτωρ and εἰθυνοσ (*El.* 953 n.). Isocr. or. 5 § 136 has the phrase ἐνόιας..κληρονόμους ('heirs').

ἀράται, in a good sense, as in *O. C.* 1445, where see n.

510 ε οἰκτιρε..εὶ κ.τ.λ. A clause with εὶ and fut. indic. often denotes an object of pity or indignation (*El.* 1210, *Ph.* 988). Cp. Lys. or. 13 § 15 οὐκ ἐλεούντες..τὰ τελεχῆ, εὶ πεσείται, οὐδὲ κηδόμενοι τῶν νεῶν, εὶ..παραδοθήσονται.— νέας τροφῆς, the nurture suitable to the young: *O. C.* 345 ἐξ οἴου νέας | τροφῆς ἔληξε (n.).

τροφῆς στερηθεὶς σοῦ διοίσεται μόνος  
 ὑπ' ὄρφανιστῶν μὴ φίλων, ὄσον κακὸν  
 κείνῳ τε κάμοι τοῦθ', ὅταν θάνῃς, νεμείς.  
 ἔμοι γὰρ οὐκέτ' ἔστιν εἰς ὃ τι βλέπω  
 πλὴν σοῦ. σὺ γάρ μοι πατρίδ' ἤστωσας δορί, 515  
 καὶ μητέρ' ἄλλη μοῖρα τὸν φύσαντά τε  
 καθεῖλεν Ἄιδου θανασίμους οἰκῆτορας.  
 τίς δῆτ' ἔμοι γένοιτ' ἂν ἀντὶ σοῦ πατρίς;  
 τίς πλοῦτος; ἐν σοὶ πᾶσ' ἔγωγε σῶζομαι.  
 ἀλλ' ἴσχε κάμου μνήστω· ἀνδρὶ τοι χρεῶν 520  
 μνήμην προσεῖναι, τερπνὸν εἶ τί που πάθοι.  
 χάρις χάριν γάρ ἐστιν ἢ τίκτους' αἰεὶ  
 οὔτου δ' ἀπορρεῖ μνήστις εὖ πεπονθότος,  
 οὐκ ἂν γένοιτ' ἔθ' οὔτος εὐγενῆς ἀνῆρ.

518 νεμείς] νέμεις or νεμεί γ. 514 ἔστιν] ἐστιν L (the ν from a later hand), and Ald. 515 σοῦ] σοὶ L.—μοι] μου γ.—ἤστωσας L.—δορί] ὄρει Dindorf. 516 ἄλλη Aug. b: ἀλλ' ἢ L, with most MSS., and Ald. (a comma or colon being placed after μητέρ'). Hermann writes ἀλαή: Hartung, ὄλοῃ: Nauck, ὠμή: Mekler, ἡδη: Apitz conj. ἀλλ' ἢ (i.e. ἄλλο ἢ, *aliquid quam fatum*): Herwerden, ἀινή: Schneidewin and Meineke, ἀμην: Blaydes, Ἄιδου.—τὸν φύσαντά τε] L has τὸν φύσαντά με, but με is from a later hand, and τε has been erased before it (part of τ still

διοίσεται, sc. βίον, 'pass his life': schol. δῶξει, βιώσεται. The midd. has this absolute sense in Hippocr. *De artic.* p. 823 ὑγιηροὶ τᾶλλα.. διαφέρονται ('they pass through life'): Xen. *Mem.* 2. 1. 24 σκοπούμενος διοίσει (a correction of διέσει). We find also διαφέρειν βίον or αἰῶνα (Her. 3. 40, Eur. *Helens.* 10), or διαφέρειν only ([Eur.] *Rhes.* 982).—Others explain διοίσεται as pass., *diripietur*, '(if) he shall be plundered.' In this sense the usual word is διαφορεῖν, though Eur. *Bacch.* 754 has διέφερον in a kindred sense, and Arist. *Poet.* 8 § 4 the pass. διαφέρεσθαι: but such a meaning, which would fix attention on the boy's property, is utterly out of place here. [Lobeck, and Blaydes after him, cite Dion or. 41 p. 506 C ὑπ' ὄρφανιστῶν διασπασθήσεται: but the correct reference is or. 43 p. 506 C, and the words, ὑπὸ τῶν συγγενῶν καὶ ἐπιτρόπων διασπασθῆναι.]—σοῦ..μόνος: cp. *O. C.* 1250 ἀνδρῶν γε μόνος: Eur. *Med.* 52 σοῦ μόνῃ.

512 ὑπ' ὄρφανιστῶν (διοίσεται), if he shall have his life *controlled* by them: cp. ὑπὸ with the midd. πορεύεται in 1253 f.: *O. C.* 681 θάλλει δ'.. ὑπ' ἄχνας. The sense is not merely, 'live *under* them,' as if ὑπὸ with the genitive here took the

sense of ὑπὸ with the dative (*subditus illorum imperio*, Ellendt).

The word ὄρφανιστής (found only here) = ἐπίτροπος, 'guardian.' Eustathius (p. 533. 30), on *Il.* 5. 158 *χρησασταὶ δὲ διὰ κτήσων δατέοντα*, explains *χρησασταὶ* as those who administered the property of persons who left no direct heirs (τοὺς χηρεύοντας διαδόχων); adding, *οἵτινες κατὰ λόγον ἄλλον καὶ ὄρφανισταὶ ἐκαλοῦντο, ὡς ὄρφανῶν ὑπεριστάμενοι, καθὰ καὶ Σοφοκλῆς δηλοῖ*. Apparently, then, he knew the word only from this verse. (The verb ὄρφανίζω usu. = to make ὄρφανός.)

μὴ φίλων (the generic μὴ), of no friendly kind; for the order, cp. Aesch. *Eum.* 903 *ὅποια νίκης μὴ κακῆς ἐπίσκοπα*. [The μὴ could also be explained by εἰ in 510: but this is less simple.]

Compare Andromachè's description, in her lament over Hector, of the lot in store for her child, *ἡμᾶρ δ' ὄρφανὸν παραφήλικα παῖδα τίθησιν*, 'the day of orphanhood makes a child companionless,' etc.: *Il.* 22. 490—498.

514 ε. βλέπω, pres. subjunct.: this is the indirect form of εἰς τί βλέπω; Cp. 428 ἐῶ (n.).—ἤστωσας. There is no

days forlorn of thee, the ward of unloving guardians; think how great is this sorrow, which at thy death thou wilt bequeath to him and me.

I have nothing left whereunto I can look, save thee. Thou didst ravage my country with the spear, and another doom hath laid low my mother and my sire, that they should dwell with Hades in their death. What home, then, could I find, if I lost thee? What wealth? On thee hangs all my welfare. Nay, have thought for me also: a true man should cherish remembrance, if anywhere he reap a joy. 'Tis kindness that still begets kindness. But whosoever suffers the memory of benefits to slip from him, that man can no more rank as noble.

remaining). Most MSS., and Ald., have *με*: *Γ* and a few others have *τε*. (The change of *τε* into *με* followed from that of *ἄλλη* into *ἄλλ' ἤ*, when *μητέρ'* was taken as depending on *ἦστωςας*.) 518 *γένου'* *ἄν' ἀντί*] In L the 1st hand wrote *γένου'* *ἀντί*: an early corrector has added *ἄν* above the line. 519 *πᾶσ'*] *πᾶ' σ'* L, the *σ* in an erasure: *πᾶσιν* has been written above by a late hand. *πᾶσ'* A, with most MSS., and Ald.: *πᾶσιν* r (as *Γ* and *T*). 521 *πάθοι* A, with most MSS., and Ald.: *πάθη* L (*πάθη*), with *Γ* (*πάθη*), L<sup>2</sup> (= L b), Aug. b.—Badham conj. *εἰ τι προῦπαθεν*. 522 *χάρις* κ.τ.λ. 'An delendus versus?' Dobree *Adv.* II. p. 43. 524 *γένου'* *ἔθ'* L, with a few others (as L<sup>2</sup>, Aug. b, Mosq. b): *γένου'* *ποθ'* A, with most MSS., and Ald.: *γένου'* *οὔτος* *Γ*, and some MSS. of Suidas s. v. *μηστis*, where other MSS. have *οὔτως γένου'* *ἄν* (see Bernhardt's ed., vol. II. p. 868).—Wecklein (*Arts Soph. em.* p. 49) conj.

other certain instance of *ἄστώ* for *ἰστώ*. (In fr. 493, *κόρον ἰστώσας πυρὶ*, Kuster's conjecture *κρηόν*, if right, would point to *ἄστώσας*.) The ordinary form occurs in Tr. 881 *αὐτὴν διήστωσε*.—Dopl. As to this form *versus* *δόςαι*, see on *O. C.* 1304. 516 *ἄλλη μοῖρα*. Destiny, working through Ajax, ravaged her country. Destiny in some other form brought her father and mother to the grave. The poet did not wish to represent Tecmessa as living with the man who had slain her parents; and so followed, or invented, a legend which ascribed their deaths to a different agency. Throughout this speech, the Homeric scene between Hector and Andromachè is present to the mind of Sophocles. Andromachè's father had been slain by Achilles; her mother, by the visitation of Artemis (*Il.* 6. 414—428).

517 *καθεῖλαν*.. *οἰκήτορας* (proleptic), brought them low, so that they should be dwellers, etc. After *Ἄιδου*, *θανασίμους* is redundant; but cp. Tr. 1161 *ἄλλ' ὅστις Ἄιδου φθίμενος οἰκῆτωρ πέλοι*: though *ib.* 282 we have simply, *Ἄιδου πάντες εἰσ' οἰκήτορες*. For *θανάσιμος* said of the *dead*, cp. *O. T.* 959, *Ph.* 819.

518 *πατρίε*; Cp. Xen. *An.* 1. 3 § 6

*νομίξω γὰρ ὑμᾶς ἐμοὶ εἶναι καὶ πατρίδα καὶ φίλους καὶ συμμάχους*.

*ἐν σοί*.. *σφίξομαι*: cp. *O. T.* 314 *ἐν σοὶ γὰρ ἐσμέν* (n.). The prep. expresses that her safety is in his power,—depends on him. *πᾶσ'*, adverbial: cp. 275.

520 *εἰ* *κἀμοῦ*: as well as of his parents and his son.—*προσείναι*, of a quality or attribute; cp. 1079, *Ant.* 720. —*τεροπνόν εἰ τί που πάθοι*: cp. Dido's words to Aeneas (*Aen.* 4. 316 ff.) *Per conubia nostra, per inceptos hymenaeos, | Si bene quid de te merui, fuit aut tibi quicquam | Dulce meum, miserere*. For the optat., marking the generality of the statement, cp. 1344: *Ant.* 666 *ἄλλ' ἄν πόλις στήσειε, τοῦδε χρὴ κλέυει* (n.).

522 *χάρις χάριν γὰρ*: Eur. *Helen.* 1234 *χάρις γὰρ ἀντί χάριτος ἐλθέτω*. For the place of *γὰρ*, cp. Aesch. *P. V.* 29 *θεὸς θεῶν γὰρ κ.τ.λ.*: for that of the art., *O. T.* 139 *ἐκείνον ὁ κτανῶν*—*τίκτουσ'*: cp. the proverb in Zenobius 3. 328 *δικὴν δίκην ἐτίκτε καὶ βλάβη βλάβην*.

523 *εἰ* *ἀπορραῖ*: cp. 1267: *El.* 1000 n. —*γένου'*, cannot 'become' such, in the sense, 'cannot finally be ranked as such.' Whatever his other merits may be, their sum will not amount to true nobleness.

- XO. Αἴας, ἔχειν σ' ἄν οἴκτον ὡς καὶ γὼ φρενὶ 525  
 θέλομ' ἄν· αἰνοίης γὰρ ἄν τὰ τῆσδ' ἔπη.  
 ΑΙ. καὶ κάρτ' ἐπαίνου τεύξεται πρὸς γοῦν ἐμοῦ,  
 εἰ μόνον τὸ ταχθὲν εὖ τολμᾶ τελεῖν.  
 ΤΕ. ἀλλ', ὦ φίλ' Αἴας, πάντ' ἔγωγε πείσομαι.  
 ΑΙ. κόμιζέ νῦν μοι παῖδα τὸν ἐμόν, ὡς ἴδω. 530  
 ΤΕ. καὶ μὴν φόβοισί γ' αὐτὸν ἐξελυσάμην.  
 ΑΙ. ἐν τοῖσδε τοῖς κακοῖσιν, ἧ τί μοι λέγεις;  
 ΤΕ. μὴ σοί γέ που δύστηνος ἀντήσας θάνοι.  
 ΑΙ. πρέπον γέ τᾶν ἦν δαίμονος τοῦμou τόδε.  
 ΤΕ. ἀλλ' οὖν ἐγὼ φύλαξα τοῦτό γ' ἀρκέσαι. 535  
 ΑΙ. ἐπήνεσ' ἔργον καὶ πρόνοϊαν ἦν ἔθου.  
 ΤΕ. τί δῆτ' ἄν ὡς ἐκ τῶνδ' ἄν ὠφελοῖμί σε;  
 ΑΙ. δός μοι προσειπεῖν αὐτὸν ἐμφανῆ τ' ἰδεῖν.

πελοι ποθ'. Blaydes writes, οὐκ ἄν γένοιθ' οὐτός ποθ'. Elmsley conj. οὐκ ἄν γένοιθ' ἄν οὐτός. 528 ο νυν] νῦν L (as usual), and Ald. 531 φόβοισί γ'] Blaydes writes φόβω σὺ γ'. Ellendt (*Lex.* p. 354) would write φόβοισιν (without γ').—ἐξελυσάμην]

525 ε. ἔχειν σ' ἄν.. θέλομ' ἄν: the first ἄν, as well as the second, belongs to θέλομι: cp. 537: *O. T.* 339 n.—ὡς καὶ γὼ, sc. ἔγω. Cp. *Il.* 6. 476 *δοτε δὴ καὶ τόνδε γενέσθαι | παῖδ' ἐμόν, ὡς καὶ ἐγὼ περ, ἀειπρεπέα Τρώεσσιν*: this also illustrates the use of καί, on which see *O. C.* 53 δσ' οἶδα καὶ γὼ (n.).

527 ε. καὶ κάρτ'. Here καί = 'and.' But where καὶ κάρτα replies to a question (*O. C.* 65 and 301), the verb being understood, καὶ merely emphasises ('Yea, surely'), and καὶ κάρτα is then equiv. to ἡ κάρτα (*El.* 312). Similarly in καὶ μάλα, καὶ sometimes = 'and,' but sometimes merely strengthens the adv. (*vel maxime*): *El.* 1178 n.

τὸ ταχθὲν = δ ἄν ταχθῆ: he has not yet given his command. Cp. *Tr.* 1187 ἡ μὴν ἐμοὶ τὸ λεχθὲν ἔργον ἐκτελεῖν, i.e. δ ἄν λεχθῆ.—τολμᾶ, bring herself to do it: cp. 411: *Ph.* 481 *τόλμησον*, 'make the effort.' Instead of agreeing to take her *advice* (ἔπη), Ajax replies that he will be ready to praise her *obedience*.

For the alliteration (*παρήχησις*) cp. 1112: *O. T.* 371 *τυφλὸς τὰ τ' ὤτα τὸν τε νοῦν τὰ τ' ὄμματ' εἰ* (n.).

529 ἀλλ', in assent; cp. *Ph.* 48 n.

530 ὡς ἴδω: cp. 538. The words express his impatient yearning.

531 καὶ μὴν φόβοισί γ'. The formula καὶ μὴν (lit. 'and verily') introduces a new fact or thought; as in Tragedy it often announces a new comer (1168). When this new fact or thought raises a difficulty in the way of something proposed by the last speaker, then καὶ μὴν acquires an adversative force. Thus here, its literal sense, 'and verily,' 'indeed,' is tinged by the context with the sense, 'oh, but,' or 'nay, but.' The effect of γε is to place a slight stress on φόβοισι. The combination καὶ μὴν... γε is very frequent with Sophocles: cp. 539: *O. T.* 190, 345, 836, 987, 1004, 1066: *O. C.* 396: *Ant.* 221: *Ph.* 660: *El.* 1045, 1188. In all these passages the effect of γε is the same; i.e., it does not modify the sense of καὶ μὴν, but emphasises the word or phrase with which it is immediately connected.

φόβοισι, causal dat.: the plur. as in *O. T.* 585 *ξὺν φόβοισι*. Her fears were indicated at v. 340.—ἐξελυσάμην, lit. 'released': i.e., allowed him to leave the tent. The midd. ἐκλύομαι means to 'release,' 'set free,' in *O. T.* 1003, *Ant.* 1112, *Tr.* 21: Xen. *H.* 7. 1. 25 *ἐξέλευσαντο τοῖς Ἀργείοις*. The choice of the word seems to be prompted by a wish not to say more than is implied in φόβοισι, or to imply that she had *rescued* the child from a

CH. Ajax, I would that pity touched thy soul as it doth mine: so wouldst thou approve her words.

AJ. Verily she shall have approval on my part, if only she take heart to do my bidding well.

TE. Nay, dear Ajax, I will obey in all things.

AJ. Then bring me my son, that I may see him.

TE. Oh, but in those fears I released him from my keeping.

AJ. During these troubles of mine? Or what meanest thou?

TE. Yea, lest haply the poor child should meet thee, and die.

AJ. Aye truly, that would have been worthy of my fortune.

TE. Well, at least I was watchful to avert *that* woe.

AJ. I praise thy deed, and the foresight which thou hast shown.

TE. How, then, can I serve thee, as the case stands now?

AJ. Let me speak to him, and see him face to face.

*ἔξερυσάμην* Hermann, from the schol. (βύσασθαι θέλουσα ἐξήγαγον). So too Nauck and Wecklein. 503 θάνοι] θάνη τ. 504 τῶν ἦν] τ' ἂν ἦν L, Γ, etc.: τ' ἦν ἂν A, with most mss., and Ald.—Naber conj. τὰρ' ἦν. 505 φύλαξα] φύλαξα L, made from φυλάξω. 507 ἐκ τῶνδ' ἂν] Schneidewin conj. ἐκ τῶνδ' ἐτ'. 508 αὐτὸν, omitted by the scribe of L, has been added above the line by a later hand.

danger. She speaks merely as if (in her undefined 'fears') she had left the care of the child to others. Then the blunt and impatient question of Ajax—*ἐν τοῖσδε τοῖς κακοῖσιν κ.τ.λ.*—startles her into speaking plainly,—*μὴ σοὶ γέ που δύστηνος κ.τ.λ.*

The conjecture *ἔξερυσάμην* (cr. n.), 'rescued,' would efface this trait of reticence. It is inferred from the scholiast's phrase, *τῶν φόβων χάριν βύσασθαι θέλουσα ἐξήγαγον*. But *ἐξήγαγον* is there the important word, while the words *βύσασθαι θέλουσα* are merely the scholiast's expansion of the motive implied in *φόβοισι*.

502 *κακοῖσιν*: a half-euphemistic phrase, as in 272, 431, 433.

503 *μὴ σοὶ γέ κ.τ.λ.* Here γέ replies to his question ('Yes, lest. .'), and qualifies the whole sentence (cp. *Ant.* 648 n.): but it also adds to the emphasis on *σοὶ*.

504 *πρέπον γέ τῶν ἦν*. For γέ τοι cp. *Ph.* 823 n.—*δαίμονος*, fortune: *El.* 1306 τῷ παρόντι δαίμονι. A gen. after *πρέπων* is very rare, but analogous to the gen. after *ἄξιος*: Plat. *Menex.* p. 239 C *πρεπόντως τῶν πραξάντων*. [In Plat. *Rep.* p. 400 B *ὕβρεως ἢ μαρίας καὶ ἀλλης κακίας*

*πρέπουσαι βάσεις*, the gen. seems to depend on *πρέπουσαι*: but might be possessive.]

505 *ἀλλ' οὖν* ('well, at any rate'), followed by γέ (emphasising the word before it), occurs also in *Ant.* 84, *Ph.* 1305, *El.* 233, 1035, etc.—*φύλαξα*: cp. 308 *ἠρώξεν*.—*ἀρκέσαι*, infin. of purpose: cp. *O. T.* 198 n. For the sense, *defendere*, cp. *Il.* 20. 289 *ἢ κόρυθ' ἢ ἐκ σάκος, τό εἰ ἤρκεσε λυγρὸν δλεθρον*: Eur. *El.* 1300 (*πῶς*) *οὐκ ἤρκεσταιον κήρας μελάθροισι*;

506 *ἐπήνεσ'*: for the aor., cp. *El.* 668 n.—*ἴθου*: cp. 13 n.

507 *ὡς ἐκ τῶνδ'*: i. e., seeing that the child has been sent away, and that Ajax approves of her precaution (536). She wishes to divert him from the desire of seeing his son. But he instantly recurs to it.—For *ἐκ τῶνδε*, 'under these conditions,' cp. *Tr.* 1109 (n.). *ὡς* gives a limiting force (as in *ὡς ἐμοί*, 395): Eur. *Andr.* 1184 *οὐτός τ' ἂν ὡς ἐκ τῶνδ' ἐτιμᾶτ' ἂν, γέρον, | θανών*. Thuc. 4. 17 § 1 *ὡς ἐκ τῶν παρόντων*. There is a verbal likeness to *Ant.* 552 *τί δῆτ' ἂν ἀλλὰ νῦν σ' ἐτ' ὠφελοίμ' ἐγώ*;

- TE. καὶ μὴν πέλας γε προσπόλοις φυλάσσεται.  
 AI. τί δῆτα μέλλει μὴ οὐ παρουσίαν ἔχειν; 540  
 TE. ᾧ παῖ, πατήρ καλεῖ σε. δεῦρο προσπόλων  
 ἄγ' αὐτὸν ὅσπερ χερσὶν εὐθύνων κυρεῖς.  
 AI. ἔρποντι φωνεῖς, ἧ λελειμμένῳ λόγων;  
 TE. καὶ δὴ κομίζει προσπόλων ὅδ' ἐγγύθεν.  
 AI. αἶρ' αὐτόν, αἶρε δεῦρο. ταρβήσει γὰρ οὐ 545  
 νεοσφαγῇ που τόνδε προσλεύσσω φόνον,  
 εἴπερ δικαίως ἔστ' ἐμὸς τὰ πατρόθεν.  
 ἀλλ' αὐτίκ' ὠμοῖς αὐτὸν ἐν νόμοις πατρὸς  
 δεῖ πωλοδαμνεῖν κάξομοιοῦσθαι φύσιν.  
 ᾧ παῖ, γένοιο πατρὸς εὐτυχέστερος, 550  
 τὰ δ' ἄλλ' ὅμοιος· καὶ γένοι' ἂν οὐ κακός.  
 καίτοι σε καὶ νῦν τοῦτό γε ζηλοῦν ἔχω,  
 ὀθούνεκ' οὐδὲν τῶνδ' ἐπαισθάνει κακῶν.

539 φυλάσσεται] In L the first  $\sigma$  has been added by a corrector. 543 λελειμ-  
 μένω (sic) L.—λόγων L, with  $\delta$  written above by a later hand: λόγου r, and Ald.  
 544 ὅδ' r, and Ald.: ᾧδ' L. 546 (1) που τόνδε A, and Ald.: (2) τοῦ τόνδε L:  
 (3) τοῦτόν γε Γ (τοῦτόν γε). The other MSS. are divided between these readings.—  
 Hermann and Dindorf read τοῦτόν γε: Wecklein (*Arx* p. 136), του τόνδε: Morstadt  
 (whom Nauck and Blaydes follow), μου τόνδε: Mekler, τοιόνδε.—προσλεύσσω] προσ-

539 καὶ μὴν here announces a fact which favours the last speaker's wish, and not, as in 531, a fact opposed to it; here, therefore, it becomes an expression of assent.—γε emphasises πέλας.—προσπόλοις, dat. of agent; rare, except with the *perf.* pass.; but cp. *Ant.* 1218 θεοῖσι κλέπτομαι, and *ib.* 504 f. (n.).

540 μὴ οὐ, since τί μέλλει is equiv. to μὴ μελλέτω: cp. Aesch. *P.* V. 627 τί δῆτα μέλλεις μὴ οὐ γεγωνίσκειν τὸ πᾶν;—παρουσίαν ἔχειν = παρῆναι: a periphrasis like θήραν ἔχων (564), ἔχει στίβον (*Ph.* 157).

542 εὐθύνων: cp. Eur. *Heracl.* 728 εὐθύνων πόδα.

543 ἔρποντι φωνεῖς...; the partic. expresses the leading idea; cp. *O. C.* 1038 χωρῶν ἀπέλει νῦν (n.).—λελειμμένῳ λόγων, unable to catch the sound of thy words; schol. in L, οὐκ ἀκούοντι. Cp. Eur. *Or.* 1085 ἧ πολὺ λέλειψαι τῶν ἐμῶν βουλευμάτων ('laggest far behind them,'—fallest to comprehend them): *Helen.* 1246 λέλειμμαί τῶν ἐν Ἑλλήσιν νόμων ('am not versed in them').

544 καὶ δῆ, 'already': *O. C.* 31 n.

545 αἶρε δεῦρο. The child is led in

by an attendant: Ajax means, 'lift him' (from the ground) 'to my arms.' Some take αἶρε as='bring,' comparing *Il.* 6. 264 μὴ μοι οἶνον θείρε, *Ar. Pax* 1 αἶρ' αἶρε μᾶζαν ὡς τάχιστα κανθάρι: but this is less simple, and less fitting.—ταρβήσει γὰρ οὐ: for οὐ placed after the verb, see on *Ant.* 96. This passage recalls *Il.* 6. 466—470, where Hector is about to take his little son from the nurse's arms, but the child shrinks back, frightened by the helmet,—ταρβήσας χαλκῶν τε ἰδὲ λόφον ἱπποχαλτην.

546 νεοσφαγῇ..φόνον, the adj. compounded with a word akin in sense to the subst.; cp. *Ant.* 1283 νεοτόμοισι πλήγμασιν.—There is no reason to doubt the genuineness of που, which gives a touch of grim irony. L's reading, τοῦ, certainly points to τοῦτόν γε: but this is very inferior to the vulgate. Wecklein, reading του, thinks that Ajax wishes to avoid saying μου.

547 δικαίως, in a full and true sense: cp. *O. T.* 852 οἱτοι ποτ', ὠναξ, τὸν γε λατοῦ φόνον | φανεί δικαίως ὄρθον, *i.e.* 'properly fulfilled.'—τὰ πατρόθεν is re-

TE. Oh yes—he is close by, in charge of attendants.

AJ. Then wherefore is his coming delayed?

TE. My child, thy father calls thee.—Bring him hither, servant, whosoever of you is guiding his steps.

AJ. Comes the man at thy call? Or hath he failed to hear thy words?

TE. Even now one of the servants there draws near with him.

*Enter Attendant with EURYSACES.*

AJ. Lift him, lift him to mine arms. He will feel no dread, I ween, in looking on this newly shed blood, if he is indeed my true-born son. But he must at once be broken into his father's rugged ways, and moulded to the likeness of his nature. Ah, boy, mayest thou prove happier than thy sire, but in all else like him; and thou wilt prove not base. Yet even now I may well envy thee for this, that thou hast no sense of these ills.

λεύσω L: but a later hand has faintly indicated a second σ.—Dindorf thinks the verse spurious. 547 δικαίως] L has the κ in an erasure (from χ?).—Priscian (*Inst. Gr.* II. p. 193, 308) cites δικαίος γόνος from this play. Nauck suggests that he read, *ἐπερ δικαίος ἐμὸς τὰ πατῶθεν*: F. W. Schmidt, *ἐπερ δικαίος μούσι πατῶθεν γόνος*. 552 σε] σέ L and r.—τοῦτό γε] Blaydes conj. τοῦδέ γε. 553 δὲ ὄνec' L. Cp. 123.

dundant, but not pointless; the qualities derived from the father will prevail over any weaker qualities derived *μητρθεν*.

548 ε. ὄμοις.. ἐν νόμοις, the rugged usages of a warrior inured to the sight of bloodshed. For the adj., cp. 205 ὄμοκρατής, n. In saying νόμοις rather than τρόποις, he speaks with a certain heroic grandeur (*μεγαλοφρονῶν*, as the schol. remarks). Cp. *Hor. C.* 2. 15. 11 *non ita Romuli* | *Praescriptum et inionsi Catonis* | *Auspiciis veterumque norma*.

πωλοδαμνείν, to break him in like a colt. The word was familiar in Attic (*Xen. Oec.* 3. 10, etc.). Cp. *Plut. Mor.* 13 E *ὅτω σκιρῶσα νεότης πωλοδαμνείται*. *Lucian Amor.* 45 *τὴν νεότητα πωλοδαμνήσας*. For the metaphor implicit in the compound verb, cp. *Ani.* 994 *ἐναυκλήρεις πόλιν*.

κἀξομοιοῦσθαι is passive, and αὐτόν (the object of *πωλοδαμνείν*) is its subject, φύσιν being acc. of respect. For the infinitives, linked by καί, yet having different subjects, cp. *Plat. Rep.* p. 359 E (*λέγουσιν*) *αὐτὸν ἀφανῆ γενέσθαι τοῖς παρακαθημένοις, καὶ διαλέγεσθαι τοῖς αὐτοῖς*] *ὡς περὶ οἰχομένου*.

550 ε. ὁ πατ. κ.τ.λ. Paraphrased by

Attius, *Armorum Iudicium* fr. 10, *Virtutis par, dispar fortunae patris*: and imitated by *Verg. Aen.* 12. 435 (Aeneas to Ascanius), *Disce, puer, virtutem ex me verumque laborem*, | *Fortunam ex aliis*.

τὸ δ' ἄλλ' ὄμοιος: so Hector prays for Astyanax that he may be like his father, —*ὦδε βίην τ' ἀγαθὴν καὶ Ἰλίου Ἴφι ἀνάσσειν*: but adds the nobler prayer that men may say, *πατρός γ' ὅδε πολλὸν ἀμείνων*. (*Il.* 6. 476 ff.)

552 ε. καίτοι..καὶ νῦν: nay, even now—while that prayer still awaits fulfilment—the child is happier than his father, in unconsciousness of evil.—σε is better here than σὶ (which L has), though the emphasis could be defended ('I, the man, might envy thee, the child').—τοῦτό γε: this acc. of respect (instead of the ordinary genitive) with *ζηλοῦν* is unusual; but the same constr. sometimes occurs with words of a like sense, e.g. *Ar. Vesp.* 588 *τοῦτ' ἄρ' τοὶ σε μόνον..μακαρίζω*.

οὐδὲν is best taken as acc. governed by *ἐπαισθάνει*: cp. 996: *O. T.* 424 *ἄλλων δὲ πλήθος οὐκ ἐπαισθάνει κακῶν*. It might, however, be adv. (cp. *Ani.* 1183 *τῶν λόγων ἐπρησθόμην*).

ἐν τῷ φρονεῖν γὰρ μηδὲν ἥδιοςτος βίος,  
 [τὸ μὴ φρονεῖν γὰρ κάρτ' ἀνώδυνον κακόν,]  
 ἕως τὸ χαίρειν καὶ τὸ λυπείσθαι μάθης. 555  
 ὅταν δ' ἴκη πρὸς τοῦτο, δεῖ σ' ὅπως πατὸς  
 δείξεις ἐν ἐχθροῖς οἶος ἐξ οἴου τράφης.  
 τέως δὲ κούφοις πνεύμασιν βόσκου, νέαν  
 ψυχὴν ἀτάλλων, μητρὶ τῆδε χαρμονήν.  
 οὔτοι σ' Ἀχαιῶν, οἶδα, μὴ τις ὑβρίση 560  
 στυγναῖσι λώβαις, οὐδὲ χωρὶς ὄντ' ἐμοῦ.  
 τοῖον πυλωρὸν φύλακα Τεύκρον ἀμφὶ σοὶ  
 λείψω τροφῆς ἄοκνον ἔμπα κεῖ τανῦν  
 τηλωπὸς οἰχνεῖ, δυσμενῶν θήραν ἔχων.  
 ἀλλ', ἄνδρες ἀσπιστῆρες, ἐνάλιος λεώς, 565  
 ὑμῖν τε κοινὴν τήνδ' ἐπισκήπτω χάριν,  
 κείνῳ τ' ἐμὴν ἀγγεῖλατ' ἐντολήν, ὅπως

**554 b** [τὸ μὴ φρονεῖν...κακόν] This v. is twice quoted by Suidas, viz. (1) s. v. *ζηλοῦν*, where he cites vv. 552—555: and (2) s. v. *κάρτα*, where he cites only vv. 554 b, 555 (with *φρονεῖν δὲ* instead of *φρονεῖν γὰρ*). The schol. in L also read it. But Stobaeus (c. 480 A.D.), quoting vv. 550—555 (*Flor.* 78. 9), ignores it. Valckenār (on Eur. *Hipp.* 247) supposed it to be a marginal quotation from some other play of Sophocles. Brunck removed it from the text. Nearly all subsequent editors either omit or bracket it. **557** *δείξεισ* made in L from *δείξιμσ*. The later MSS. are

**553** ἐν τῷ φρονεῖν μηδὲν: i.e., before there is any intelligent consciousness of joy or sorrow (555).

**554 b** [τὸ μὴ φρονεῖν γὰρ κ.τ.λ.] Such an unconsciousness is an 'evil,' as excluding τὸ χαίρειν, but 'painless,' as exempt from τὸ λυπείσθαι. This verse was probably written in the margin, as a parallel passage to v. 554, and then crept into the text. It may come (as Valckenār thought) from some other play of Sophocles; its tone seems less suggestive of Euripides. That it was a familiar quotation, may be seen from the way in which it is brought in by the novelist Eustathius (or Eumathius), in τὸ καθ' Ἑσθμίνην καὶ Ἑσθμίναν δράμα (c. 1100 A.D.), ch. 2 § 7 (*Erot. Scriptores* vol. II. p. 174 ed. Hercher), τοῦ ἔπους ἐμνήσθη ὡς τὸ μὴ φρονεῖν κάρτ' ἀνώδυνον κακόν. It is translated, along with v. 553, in the sentences of Publilius Syrus (c. 45 B.C.), 876 f., *Suavissima haec est vita, si sapias nihil: | Nam sapere nil doloris expers est malum*. But those two verses are doubtless later interpolations in the text of Publilius: they are wanting in the best MS. (Monac. lat. 6292).

**555** ἕως, without *ἀν*: so *Ph.* 764, *Tr.* 148.

**555 ε.** ἴκη πρὸς τοῦτο, i.e. πρὸς τὸ μαθεῖν. Cp. 1365.—*δεῖ σ' ὅπως...δείξεισ*: see on *Ph.* 54 f. τὴν Φιλοκτῆτου σε δεῖ | ψυχὴν ὅπως λόγουσιν ἐκκλέψει λέγων.—*τράφης* suggests the inbred qualities of the race; cp. *Ph.* 3 *κρατίστου πατὸς Ἑλλήνων τραφῆσ*. For the prodelision of the augment in the 6th foot of the v., cp. *Ani.* 457 *φάνη*: Eur. *Helen.* 263 (*εἴθε*) *ἀσχιον εἶδος ἀντὶ τοῦ καλοῦ λαβον*.

**558** *τέως*, 'meanwhile,' referring to the limit of time marked by v. 556. So in *Oid.* 15. 127, *τῆσ δὲ φιλῆ παρὰ μητρὶ | κείσθω*, the ref. is to the limit marked by *ἐς γάμου ὥρη* just before. And *id.* 230 *εἰς ἐνιαυτὸν | εἴχε βίη' ὁ δὲ τῆσ...δέδετο*. Other usages of *τέως* are: (1) when it answers to *ἕως*: Ar. *Pax* 32 *τέως ἕως λάθουσ* *σαντὸν διαρραγῆσ*; and (2) when it means, 'for a time' (or, 'hitherto'), and is followed by a clause with *δέ* or *ἀλλά*: Her. 1. 82 *τέως μὲν δὴ...τέλος δὲ κ.τ.λ.*

*κούφοις πνεύμασιν*, light airs, gentle breezes, such as nourish young plants. Lobeck quotes Dion Chrysostomus or. 12 p. 202 B *τρεφόμενοι τῇ διηρηκέι τοῦ*



Yea, life is sweetest before the feelings are awake, [for lack of feeling is a painless ill.]—until one learns to know joy or pain. But when thou shalt come unto that knowledge, then must thou see to prove among thy father's foes of what mettle and what sire thou art.

Meanwhile feed on light breezes, and nurse thy tender life, for this thy mother's joy. No fear, I wot, lest any of the Greeks assail thee with cruel outrage, even when thou hast me no more. So trusty is the warder whom I will leave to guard thee, even Teucer; who will not falter in his care for thee, albeit now he is following a far path, busied with chase of foes.

O my warriors, seafaring comrades! On you, as on him, I lay this task of love; and give ye my behest to Teucer, that

divided between *δείξεις, δείξης, δείξης*. The Ald. has *δείξης*.—[*τράφης*] *τράφισ* L: the η has been re-touched, but does not seem to have been ε. 559 *χαρμονήν* Morstadt conj. *χαρμονή*, and so Nauck reads. 560 *οίδα* is suspected by Reiske, Blaydes, and Nauck.—*ὕβριση*] *ὕβρσει* Γ, and Brunnck. 563 *εμπα κ' εἰ* L, A, etc.: *εμπακ' εἰ* Γ, Ald., Brunnck. 564 *τηλωπός*] In L the first corrector (S) has noted, *γρ. τηλουργός* (which, as Musgrave saw, should be *τηλουρός*): and above *τηλωπόσ* a later hand has written *ὡσ τηλουρόν.—θήραν*] L has *γρ. φρουράν*, from S. 565 *ἐνάλιος* A, etc., and Ald.: *εἰνάλιος* I, Γ, and others.

*πνεύματος ἐπιρροῇ ἀέρα ὑγρὸν ἔλκοντες ὡσπερ νήπιοι παῖδες*. Pliny *H. N.* 18. 34 *Zephyrum dicit in plantas nutritivum exercere*. Lucian *Bis accus.* § 1 *τοὺς ἀέμους φυτουργοῦντας*. We might add Catull. 62. 39 *ut flos.. | Queni pulcent aurae, firmat sol, educat imber*.—*νέαν ψυχὴν ἀτάλλων*. Cp. *Tr.* 144 *τὸ γὰρ νεάζον ἐν τοιοῖσδε βόσκειται | χῶροισιν αὐτοῦ* etc. (n.). The word *ἀτάλλω* (which in *Il.* 13. 27 means 'to gambol') bears the sense of 'cherishing' in *Hom. epigr.* 4. 2 *νήπιον αἰδοίης ἐπὶ γούνασι μητρὸς ἀτάλλων*, and Pind. fr. 214 *γλυκεῖά οἱ καρδίαν ἀτάλλουσα...* | *ἐλπῖς*. The Homeric form in this sense is *ἀτιτάλλω*, *Od.* 18. 323 *παῖδα δὲ ὡς ἀτιτάλλω*.

The word *ἀτάλλω* may have been suggested to Sophocles by a trait in the scene between Hector and Andromachè: *Il.* 6. 400 *παῖδ' ἐπὶ κόλπῳ ἔχουσ' ἀταλάφρονα, νήπιον αὐτῶς*.

*χαρμονήν* might be acc. in appos. with *ψυχὴν* only; but is better taken as acc. in appos. with the whole sentence (see on *El.* 130 *ἦκετ' ἐμῶν καμάτων παραμύθιον*).—The conjecture *χαρμονή* is no gain.

560 It is strange that exception should have been taken to the parenthetic *οίδα*, which is not rare; cp. 938, *O. C.* 1615, *El.* 354.—*οὔτοι..μή*: cp. 83, 421.

562 *τοῖον*: cp. 164, 218, 251.—*πυλωρόν*, warder, guardian; Eur. *Tr.* 956 (*πύργων*), *I. T.* 1227 (*ναῶν*).

563 *τροφῆς δοκνον*: any adj. compounded with a *privativum* can take a genitive; and here the gen. is the more natural since *δοκνος* suggests the notion of *ἀφειδής*.—*εμπα*: this form occurs in Pind. *N.* 4. 36, and Callim. *Epigr.* 13 (*καὶ σφιν ἀνηρόν μὲν ἐρεῖς ἔπος, εμπα δὲ λέξον*). A Doric form *εμπᾶν* is used by Pind. *P.* 5. 51. In 122 and 1338, as in *Ant.* 845, we have *εμπα*. (The form *εμπακ'*, once read here, was a mere blunder: see cr. n.)—*καὶ* stands here (as in 692 and 962) where *εἰ καὶ* would be normal, since the reference is to an actual fact: cp. *O. T.* appendix on v. 305, p. 224.

564 *τηλωπός*, properly 'of distant aspect' (*ὠψ*), here merely 'distant,' as in *Ph.* 216 *βοᾷ τηλωπὸν ἰωῶν*.—*οἰχνεῖ*: cp. *El.* 165 n.—*θήραν ἔχων*: for the periphrasis, cp. 540: *Ph.* 839 *θήραν | τήνδ' ἄλλως ἔχουεν*. He had gone on a foray (343) in the highlands of Mysia (720).

565 *ε. ἀσπιστήρες*. The Salaminian followers of Ajax are at once seamen and warriors; as Thuc. (1. 10 § 4) says of the Greeks who went against Troy, *αὐτερέται.. ἦσαν καὶ μάχιμοι πάντες*.—*χάρων*, this act of kindness; viz., care for the child.

567 *ε. ἔπος..δείξει* is the object-

τὸν παῖδα τόνδε πρὸς δόμους ἐμούς ἄγων  
 Τελαμῶνι δείξει μητρί τ', Ἐριβοῖα λέγω,  
 ὡς σφιν γένηται γηροβοσκὸς εἰσαεῖ 570  
 [μέχρις οὐ μυχὸς κίχῳσι τοῦ κάτω θεοῦ].  
 καὶ τὰμὰ τεύχη μῆτ' ἀγωνάρχαι τινὲς  
 θήσουσ' Ἀχαιοῖς μῆθ' ὁ λυμεῶν ἐμός.  
 ἀλλ' αὐτό μοι σύ, παῖ, λαβῶν ἐπώνυμον,  
 Εὐρύσακες, ἴσχε δια πολυρράφου στρέφων 575  
 πόρπακος ἐπτάβοιον ἄρρηκτον σάκος·  
 τὰ δ' ἄλλα τεύχη κοῖν' ἐμοὶ τεθάβεται.

569 δειξεi A, etc.: δειξη L (ε in an erasure, from ο ?): δειξη τ, and Ald.—'Ἐριβοῖα MSS. (ἐριβοῖα L), and Ald.: Ἐριβοῖαν Schaefer. 570 In L the σ of ὡς is from a corrector. 571 μέχρις οὐ L, with most MSS., and Ald.: μέχρις ἂν τ, and Suidas

clause to ἀγγεῖλαι' ἐντολήν. A final clause, *δπως*..δειξη, would be less fitting here.—'Ἐριβοῖα λέγω. The dat. is more forcible than the acc. would be, as it keeps the command, *δπως δειξει μητρί*, before the mind; cp. Aesch. fr. 175 τῆς Ἀντικλείας ἄσπον ἦλθε Σίσυφος, | τῆς σῆς λέγω τοι μητρός. Dem. or. 19 § 152 περὶ ..μειζόνων, λέγω δὲ Φωκῶν καὶ Πυλῶν. Ajax adds these words to show that he does not mean Teucer's mother, Hesione (1300). Eriboea was the daughter of Alcathoüs, king of Megara: Pindar mentions her as the mother of Ajax (*I.* 5. 45). She is called Periboea by Apollodorus (3. 12 § 7) and Pausanias (1. 42. 1).

571 μέχρις οὐ. This verse is doubtless due to an interpolator who wished to limit *εισαεῖ*. It has three marks of spuriousness. (1) *μέχρι*, not *μέχρις*, is the Attic form. (2) The anapaest in the first foot is a needless harshness, when either *ἔως* or *ἔστ' ἂν* was available. (3) The division of an anapaest (in the first foot) between two words has no Sophoclean parallel except in *Phil.* 795 τὸν ἴσον χρόνον τρέφοιτε τῆνδε τὴν νόσον: and the *Philoctetes* was one of the latest plays (409 B.C.).—It might be added that *μυχὸς κίχῳσι* is a somewhat strange phrase; though we may compare *I.* 21. 128 ἄσπυ κίχέομεν. The use of *κίχῳ* in 657 is slightly different.

572 ε. μῆτ'..θήσουσ': depending on *δπως* in 567. Cp. *Od.* 11. 546 (referring to the contest for the arms), *ἔθηκε δὲ πότνια μήτηρ* (Thetis), 'offered them as a prize.'—*ἀγωνάρχαι* (a word found only here)=*ἀγωνοθέται*, the presidents of the

games, such as the Amphictyons were at the Pythian festival. The presidents appointed the *ἐπιμεληταί* who actually supervised the contests, such as the Ἐλλανοδίκαι at Olympia. (Cp. *El.* 690 n.)

μῆθ' ὁ λυμεῶν ἐμός. Only two parallels for the place of *ἐμός* are brought from classical Greek literature. (1) Eur. *Hipp.* 683 Ζεὺς σ' ὁ γεννήτωρ ἐμός: where G. Wolff would omit ὁ. (2) Theocr. 27. 58 τῶμπεχόνων ποιήσας ἐμὸν ῥάκος: where Schaefer's remedy, *ἐμοί*, is quite admissible; Hermann wrote *ἀμπεχόνων*..*ἐμὸν*. The nearest analogy to such a license as *ὁ λυμεῶν ἐμός* is afforded by such instances as *τὸν ἐμὸν πατέρ' ἄθλιον* (*El.* 133 n.), where *ἄθλιον* is a mere epithet, but ought, by position, to be a predicate. Remembering the originally pronominal sense of the art., we may hesitate to affirm that an Attic poet could not have ventured to write *ὁ λυμεῶν ἐμός*, meaning, 'that destroyer of mine.'

No correction is very probable. We cannot read *μῆθ' ὁ λυμεῶν ἐμοῦ*, since, though *μου* can represent the possessive pron., such a use of *ἐμοῦ* would be unexampled. (See Krüger, *Gr. Sprachlehre*, § 47. 9. 13.) The dat. *ἐμοί* is also untenable. It is possible that the poet wrote *μῆτ' ὁ λυμεῶν ἐμός*: but the article, if not indispensable, is at least very desirable here.

574 αὐτό, *that*,—with an emphasis due to the place of the word.—*ἐπώνυμον*, 'that gives thee thy name'; as at Athens the *ἐπώνυμοι* were the heroes who gave names to the Attic tribes. Cp. 430 n.

575 ε. πολυρράφου..πόρπακος. This

he take this child to mine own home, and set him before the face of Telamon, and of my mother, Eriboea, that so he may prove the comfort of their age evermore [until they come unto the deep places of the nether god]. And charge him that no stewards of games, nor he who worked my ruin, make mine arms a prize for the Greeks. No,—*this* take thou, my son,—the broad shield from which thou hast thy name,—hold and wield it by the well-wrought thong, that sevenfold, spear-proof targe! But the rest of my armour shall be buried in my grave.

s. vv. γηροτροφῶ and μυχός. For μέχρις οὐ, Herm. wrote ἐστ' ἄν: Elmsley proposed εὖς, but rejected the whole v. 576 Ἀχαιοὶς γ, and Ald.: ἀχαιοὺς L.—μήθ' ὁ λυμείων ἐμός MSS.: J. W. Donaldson conj. μήθ' ὁ λυμείων ἐμοί: Schaefer, μήτε λυμείων ἐμός.

must be interpreted by the usage of the poet's day, not by Homeric practice. The πόρπαξ may be seen on shields depicted in Greek vase-paintings; an example is reproduced in Smith's *Dict. of Antiquities* (3rd ed., vol. I. p. 459, art. *clipeus*). It was a leathern thong, running round the inner edge of the shield, and fixed at intervals of six inches or so by pins or nails, so as to form a succession of loops. The name, πόρπαξ, was derived from these pins (πόρπαι), which could be taken out, when it was wished to remove the πόρπαξ and so to unfit the shield for immediate use. (It is made a charge against Cleon in Ar. *Eg.* 849 that he had dedicated the shields taken at Pylos αὐτοῖσι τοῖς πόρπαξι.)

But a loop at the edge of the shield, such as the πόρπαξ offered to the warrior's hand (Eur. *Helen.* 1376 ἐμβάλων πόρπαι γενναίαν χέρα), would not suffice to give him control. Hence, in the vase-painting noticed above, we see the πόρπαξ combined with another contrivance, viz., a band (of metal, or wood), placed vertically across the inside of the shield, and furnished at the middle with an arrangement of small bars, forming a support for the arm just below the elbow. This band was the δχανον or δχάνη.—See Appendix.

πολύρραφον ('much, or well, stitched') is a general epithet for elaborate leather-work, and is again illustrated by the vase-painting cited above, where ornamental tassels hang from the pins which divide the loops of the πόρπαξ. In Theocr. 25. 265, πολύρραπτόν τε φαρέτην, the epithet prob. refers to braiding;

quivers were often made of hide or leather.

ἑπτάβοιον = epic ἑπταβόειον: see n. on 19. The second part of the compound is not βοῦς, but βοεῖα, ox-hide (*Il.* 12. 296). The shield was the work of Τυχίλος, σκυτοτόμων δ' ἄριστος,—so essentially was the currier's art that which it chiefly demanded (*Il.* 7. 220). Τυχίος dwelt at Ἰλῆ,—probably the Boeotian (*Il.* 2. 500). The number of seven layers of hide was probably exceptional; in *Il.* 15. 479 Teucer has a σάκος τετραθέλυμον, i. e., with four such layers.

577 τεθόψεται. Here, as at 1141, the fut. perf. gives a peremptory tone. Athena uses it in Eur. *I.* 7. 1464: οὐ καὶ τεθόψει. (Cp. Ar. *Nub.* 1436 τεθνήξει.) The ordinary fut. pass. was ταφήσομαι. The practice of burying a warrior's arms with him was a primitive Aryan custom; witness the swords found in the graves at Mycenae. Sophocles in this play follows the legend that the body of Ajax was *interred*, and not, as was the ordinary practice in the heroic age, burned (cp. 1166 n.). The reference to the burial of the arms is thus perfectly fitting. There was less meaning in the practice, noticed by Homer, of *burning* a warrior's armour with him; *Il.* 6. 418 ἀλλ' ἄρα μιν κατέκησεν ἔντεσι δαιδαλέοισιν: *Od.* 11. 74 ἀλλὰ με κακῆσαι σὺν τεύχεσιν. It may have come down from the earlier days when interment was the rule. No arms are burned on the pyre of Patroclus (*Il.* 23. 165 ff.), Hector (24. 785 ff.), or Achilles (*Od.* 24. 65 ff.).

κοῖν' ἐμοί: κοινά is here adv.: cp. *Ant.* 546 μή μοι θάνης σὺ κοινά.

ἀλλ' ὡς τάχος τὸν παῖδα τόνδ' ἤδη δέχου,  
καὶ δῶμα πάκτου, μηδ' ἐπισκῆνους γόους  
δάκρυε. κάρτα τοι φιλοίκτιστον γυνή. 580  
πύκαζε θᾶσσον· οὐ πρὸς ἱατροῦ σοφοῦ  
θρηνεῖν ἐπὶ δᾶς πρὸς τομῶντι πῆματι.

XO. δέδοικ' ἀκούων τήνδε τὴν προθυμίαν·  
οὐ γάρ μ' ἀρέσκει γλώσσά σου τεθηγγμένη.

TE. ᾧ δέσποτ' Αἴας, τί ποτε δρασεῖεις φρενί; 585

AI. μὴ κρῖνε, μὴ ξέταζε· σωφρονεῖν καλόν.

TE. οἴμ' ὡς ἀθυμῶ· καὶ σε πρὸς τοῦ σοῦ τέκνου  
καὶ θεῶν ἰκνοῦμαι μὴ προδοῦς ἡμᾶς γένη.

AI. ἄγαν γε λυπεῖς. οὐ κάτοιισθ' ἐγὼ θεοῖς  
ὡς οὐδὲν ἀρκεῖν εἴμ' ὀφειλέτης ἐτι; 590

TE. εὐφῆμα φώνει.

AI. τοῖς ἀκούουσιν λέγε.

TE. σὺ δ' οὐχὶ πείσει;

AI. πόλλ' ἄγαν ἤδη θροεῖς.

TE. ταρβῶ γάρ, ὦναξ.

AI. οὐ ξυνέρξεθ' ὡς τάχος;

ΕΥΚΛ.

579 δῶμα πάκτου Eustathius (who quotes these words thrice, p. 742. 43, p. 1532. 59, p. 1937. 62): δῶμ' ἀπάκτου L (a letter erased above π), with most MSS. (δῶμ' ἀπάγου r) and Suidas s. v. ἀπάκτου (where a gl. in E has ταῦτον τῷ ἀπαγε). In Ald. it is printed thus, καὶ δῶ μ' ἀπάκτου. [In the superscrip. gl. in L, κατὰ τῶν σκηνῶν ἀπαγε, the last word is from a later hand, and the first three words probably refer to ἐπι-σκήνουσ.] 582 θρηνεῖν L, with most MSS., and Ald.: Eustath. p. 648. 19, and

579 π. πάκτου. πακτός (πακτός = πηκτός) is used by Her. 2. 96 (in the compound ἐμ-), and by Ar. *Vesp.* 128, of 'stopping up' holes, 'caulking,' and this may have been its special sense. But the general sense, 'to make fast,' occurs in Ar. *Lys.* 264 μοχλοῖς τε καὶ κλήθροισι τὰ προπύλαια πακτοῦν. Eustathius, who explains it by ἀσφαλίζεσθαι (p. 742. 43), seems to regard the use of the word with ref. to closing doors as peculiarly Attic (p. 1937. 62 τὸ συγκλείσαι, πακτώσαι παρ' Ἀττικοῖς). According to Pollux 10. 27, however, Archilochus had used πακτώσαι as = κλείσαι.

ἐπισκῆνους = ἐπὶ τῇ σκηνῇ, at the tent, i.e., in front of it. Cp. *Ani.* 1247 ἐς πόλιν γόους | οὐκ ἀξιώσειν, ἀλλ' ὑπὸ στέγης ἔσω, κ.τ.λ.

φιλοίκτιστον: schol. on *Il.* 22. 88 φιλοικτον χρέμα ἢ γυνή. Eur. *H. F.* 536 τὸ θῆλον γὰρ πως μάλλον οἰκτρὸν ἀρσένων.

For the neut., cp. Eur. *El.* 1035 μῶρον μὲν οὖν γυναικες: *O. C.* 592 n. The adj. is formed from the midd. οἰκτίζομαι as = 'to lament' (Eur. *I. T.* 486, etc.).

581 πύκαζε: the vague word ('to close,' 'cover up') is explained by the preceding δῶμα πάκτου. Cp. Hes. *Op.* 622 νῆα δ' ἐπ' ἠπείρου ἐρύσαι, πυκάσαι τε λίθοισι | πάντοθεν ('protect' it): perh. the nearest approach to the use of the word here, in ref. to shutting the door of a dwelling.

οὐ πρὸς ἱατροῦ: for the prep., cp. 319.—θρηνεῖν ἐπὶ δᾶς: as to the medical use of ἐπὶ δᾶς, see on *O. C.* 1194 φίλων ἐπὶ δᾶς ἐξεπᾶδονται φύσιν. The transition from gentle incantations to drastic surgery is similarly implied in *Tr.* 1000 τίς γὰρ ἀοιδός, τίς δ' χειροτέχνης | ἱατρορίας, δε τήνδ' ἀτην | χωρὶς Ζηνὸς κατακλήσει; (n.) τομῶντι means here, not ἐπιθυμοῦντι τέμνειν, but δεομένῳ τομῆς: cp. Lucian

(*To Tecmessa.*) Come, tarry not; take the child straightway, make fast the doors, and utter no laments before the house: in sooth a woman is a plaintive thing. Quick, close the house! It is not for a skilful leech to whine charms over a sore that craves the knife.

CH. I am afraid when I mark this eager haste: I like not the keen edge of thy speech.

TE. Ajax, my lord, on what deed can thy mind be set?

AJ. Ask not, inquire not; 'tis good to be discreet.

TE. Ah, my heavy heart! Now, by thy child,—by the gods,—I implore thee, be not guilty of forsaking us!

AJ. Nay, thou vexest me over much: knowest thou not that I no longer owe aught of service to the gods?

TE. Hush, hush! AJ. Speak to those who hear.

TE. And wilt *thou* not hearken? AJ. Already thy words have been too many.

TE. I am afraid, O prince! AJ. (*To the Attendants.*) Close the doors, I say, this instant!

1147. 8: and Suidas s. v. *θρηνείν*. T has *θροείν*, which is noted as a *v. l.* in A, and is the reading of some MSS. of Suidas s. vv. *ἐπώδός* and *πύκαζε*, where, however, the best have *θρηνείν*.—*πήματι* L (*γρ. τραύματι* above, from S), A, with most MSS., and Ald.: *τραύματι* r, which Nauck adopts. E. Werth conj. *φύματι* ('tumour'). 555 *δρασεῖς*] *δράσεως* or *δρασεῖς* r: *δρασεῖς* Ald.—*φρενί*] Nauck conj. *φράσον*. 557 *καὶ σε*] Blaydes writes *καὶ σε*. 558 *ἄγαν γε λυπεῖς*] For *γε*, Nauck writes *με*. F. W. Schmidt conj. *μάτην ἀντρέεις*. 591 *τοῖς* made in L from *τοῦσ*.—*ἀκούουσι* L. 598 *ξυνέρξεθ'* A (*συν*), etc., Ald., Suidas s. v.: *ξυνέρξεσθ'* L (the second ξ made from χ): *ξυνέρχεσθ'* Γ.

*Lexiphanes* 4 τὰ δυματά μοι φαρμακῆ, = δέεται φαρμάκων. *On. Met.* 1. 190 *Cuncta prius tentata; sed immedicabile vulnus | Ense recidendum est, ne pars sincera trahatur.*

555 ε. *προθυμίαν*, the eagerness expressed by *πύκαζε θάσσον*.—*ἀρέσκει* with acc., as often in Attic: *Eur. Hipp.* 185 οὐδέ σ' ἀρέσκει τὸ παρὸν (and *ib.* 106 οὐδέ σ' ἀρέσκει): *Ag. Vesp.* 776 τοῦτ' μ' ἀρέσκει: *Th.* 406, *Ran.* 103, *Pl.* 353. *Cr. El.* 147 ἐμὲ γ'...ἀραρον (n.).—*τεθηγμένη*: cp. *Aesch. P. V.* 311 *τραχεῖς καὶ τεθηγμένους λόγους*.

558 *δρασεῖς*: cp. 326.—*φρενί* is not weak, because his wish for seclusion was not in itself disquieting.

559 *κρίνε*=*ἀνάκρινε*: *Ant.* 399 *καὶ κρίνε κάξ' ἔλεγε*.

557 ε. *οἴμ' ὄς*: 354.—*μη προδοῦς γένη*: *Ph.* 773 (*μη*) *κτείνας γένη* (n.).

558 ε. *ἄγαν γε λυπεῖς*: cp. 951: *Ant.* 573 *ἄγαν γε λυπεῖς καὶ σὺ καὶ τὸ σὸν λῆχος*.—*ἀρεῖν*, to render service (439 n.).

—*ὄφειλότης*: the gods hate him (457); he has no hope from them,—they are doing their worst (399—403): he owes them no duty. When Hermes reproaches Prometheus with not wishing to conciliate Zeus, the sufferer ironically answers, *καὶ μὴν ὄφειλῶν γ' ἂν τίνοιμ' αὐτῷ χάριν* (*Aesch. P. V.* 985).

591 *εὐφημία φώνει*, as in 362.—*τοῖς ἀκούουσιν λέγει*: cp. *Theocr.* 15. 90 *πεισομένους ἐπίτασσε*. Euripides has what seems an echo of this verse in the *Hercules Furens* (a play referable to 421—416 B.C., and so later than the *Ajax*), 1184 ΘΗ. *εὐφημία φώνει*. *AMΦ.* *βουλομένοισιν ἐπαγγέλλει*.

The division of the verse between two speakers (*ἀντιλαβή*) is here used for the first time in the play, to mark the tension of feeling.

598 *ξυνέρξεθ'*, = *συνκλείετε*, fut. of *ξυνείργω*: but in *Ph.* 1407 we find *ἐρξω*, a form which the poet may have preferred there, because in the verse before

TE. πρὸς θεῶν, μαλάσσου.

AI. μῶρά μοι δοκεῖς φρονεῖν,  
εἰ τοῦμὸν ἦθος ἄρτι παιδεύειν νοεῖς. 595

στρ. α'. XO. ὦ κλεινὰ Σαλαμίς, σὺ μὲν  
2 που ναίεις ἀλίπλακτος εὐδαί-  
3 μων, πᾶσιν περίφαντος αἰεῖ.  
4 ἐγὼ δ' ὁ τλάμων παλαιὸς ἀφ' οὗ χρόνος 600  
5 Ἴδαία μίμνων λειμῶνι \*ἔπαυλα \*μηνῶν  
6 ἀνήριθμος αἰὲν \*εὐνώμαι,  
7 χρόνῳ τρυχόμενος, 605  
8 κακὰν ἐλπίδ' ἔχων  
9 ἔτι μέ ποτ' ἀνύσειν τὸν ἀπότροπον αἰδήλον Ἄιδαν.

594 δοκεῖς] ο made in L from ω, and κ from ξ.—φρονεῖν] γρ. λέγειν S in L.  
596—608 L divides the vv. thus:—ὦ κλεινὰ—| ναίεις—| πᾶσι—| ἐγὼ δ'—|  
παλαιὸς—| Ἴδαία—| λειμῶνι—| ἀνήριθμος—| χρόνῳ—| ἐλπίδ'—| τὸν ἀπότροπον |  
αἰδήλον αἰδαν. The division in the antistrophe (609—621) corresponds. 597 ἀλί-  
πλακτος L, with a few others: ἀλίπλακτος L, with most MSS., and Ald. 598 πᾶσιν]  
πᾶσι L.—αἰεῖ L, with most MSS., and Ald.: αἰεῖ r. 601—608 Ἴδαία (sic)  
μίμνων | λειμῶνι (sic, not λειμῶνια) ποῖαι μήλων | ἀνήριθμος αἰὲν εὐνώμαι L. The iota

he had used *ἔρξεις* as fut. of *ἔρδω*. (In *Tr.* 83 *ἐνέρξων* is fut. of *ἐνέρδω*.) The command is given to the *πρόσπολοι* (544).

595 *ἄρτι*: i.e. this new hope (if such she has) is one of which long experience might have taught her the vanity.

Ajax is now withdrawn into the tent on the eccyclema (*εἰσκυκλείται*), and the entrance is closed. Tecmessa and her child retire by another door into the part of the dwelling which is supposed to represent the *γυναικῶν*. They re-enter after the Choral ode, and are present while Ajax speaks (see 684 ff.). Some, indeed, suppose that they remain on the scene during the ode; but the command of Ajax to Tecmessa in 579 f., *μηδ' ἐπισκήνους γόους | δάκρυς*, is against this.

Welcker thinks that not only Tecmessa (with the child), but Ajax also, remain present during the ode. (*Rhein. Mus.* for 1829, part 3, p. 87.) It is clear, however, from v. 593 that Ajax withdraws into the tent.

596—605 First stasimon. 1st strophe, 596—608=1st antistr., 609—621: 2nd str. 622—634=2nd ant. 635—645. For the metres see *Metrical Analysis*.

597 *ναίεις*: cp. *Il.* 2. 626 *νήσων, αἰ ναλοῖσι πέρην ἄλδς.*—*ἀλίπλακτος* (*πλήσ-*

*σω*), not *ἀλίπλακτος* (*πλάζω*), is right here; the latter has the better S. authority, but could mean only, 'wandering on the sea,' as in 695 *Πᾶν ἀλίπλακτε*. Cp. *Pind. P.* 4. 14 *τᾶσδ' ἐξ ἀλιπλάκτου... γᾶς* (the island of Thera). *Aesch. Pers.* 307 *θαλασσόπληκτον νήσον Διαντος*.

*πᾶσιν περίφαντος αἰεῖ* does not allude to the victory at Salamis, but, for Athenian ears, would necessarily be tinged with the thought of it.

600 *παλαιὸς ἀφ' οὗ χρόνος*: cp. *Ph.* 493 *ὅν δὴ παλαιὸν ἐξ ὄνου δέδοικ' ἐγὼ | μή μοι βεβήκη* (n.).

601—608 *Ἴδαία* κ.τ.λ. If this passage cannot be restored with certainty, at least the doubt lies within narrow limits. Three points should be noted.

1. The metre (logaedic) is clear: no suspicion rests on the antistrophic verses, 613—615 *κρατούντ'... ἠθρηται*. Metre proves, then, that (a) instead of L's *Ἴδαία*, we require ---, which is given by *Ἴδαία*. (b) Instead of *λειμῶνι ποῖαι* we require ---, which is satisfied by *λειμῶνι' ἔπαυλα*. (c) Instead of *εὐνώμαι*, we require ---.

2. *εὐνώμαι*, as a correction of *εὐνώμα*, may be regarded as certain. Sophocles would have written *ΕΥΝΟΜΑΙ*. It is

TE. For the gods' love, be softened! AJ. 'Tis a foolish hope, methinks, if thou wouldst begin now to school my temper.

[AJAX is shut into the tent.—Exit TECMESSA with EURYSACES.]

CH. O famous Salamis, thou, I ween, hast thy happy seat among the waves that lash thy shore, the joy of all men's eyes for ever; but I, hapless, have long been tarrying here, still making my couch, through countless months, in the camp on the fields of Ida,—worn by time, and darkly looking for the day when I shall pass to Hades, the abhorred, the unseen. <sup>1st</sup> strophe.

subscript of λειμωνία is from a corrector's hand, and the α, which seems to have been re-touched, is linked to the π of ποίαι. Over Ἰδαία is written τῆ τρωϊκῆ. The only variants from L in the other MSS. are: (1) Ἰδαία μίμνω in A and most MSS. (though Γ has μίμων, with ω superscript): so Ald. (2) πόα for ποίαι in Γ and a few others: so Ald. (3) εὐνόμα, εὐνόμω (or -ω, or -ῶ), εὐνομία, for εὐνόμαι. Triclinius wrote εὐνώμα. —In the reading given above, λειμώνι' ἔπαυλα is due to Lobbeck: μηνῶν, to Hermann: εὐνώμαι, to Bergk.—See comment. and Appendix. 605 χρόνῳ] Martin conj. πόνῳ, which Nauck reads. 607 τὸν ἀπότροπον] Paley conj. ἀνυπότροπον ('from whom there is no return').

confirmed by the fact that our best MS., L, has μίμων, not μίμνω.

3. μηνῶν, as a correction of μήλων, is (to my mind) not less certain. For μηνῶν ἀνθρώπος, cp. Tr. 247 (χρόνον) ἡμερῶν ἀνθρώπον. In no other way can ἀνθρώπος be justified.

What remains doubtful, then, is only how we should correct the words, Ἰδαία... λειμωνία ποία. Now, in favour of Ἰδαία... λειμώνι' ἔπαυλα, let it be noted that, if ἔπαυλα was the genuine word, then the corruption of μηνῶν into μήλων is at once explained; for ἔπαυλα meant properly a fold for cattle, as in O. T. 1138, where it is synonymous with σταθμά. Here, however, it would have the general sense which it bears in O. C. 669, ἴκου τὰ κράτιστα γᾶς ἔπαυλα, 'dwellings,'—a sense in which σταθμά too was poetically used. No other conjecture accounts for the origin of μήλων.

The construction then is, εὐνώμαι Ἰδαία λειμώνια ἔπαυλα, 'I am encamped in quarters on the fields of Ida,' μηνῶν ἀνθρώπος, 'through countless months.' For the acc. with εὐνώμαι, cp. such phrases as εὐγὸν ἔξομαι (249 n.), κείμαι τόπον (Ph. 144 f.). For εὐνώμαι with ref. to camping, cp. Il. 10. 408 Τρώων φυλακαὶ τε καὶ εὐναί: Aesch. Ag. 559 εὐναὶ γὰρ ἦσαν δαῖτων πρὸς τεύχεσιν· | ἐξ οὐρανοῦ δὲ κατὰ γῆς λειμώνια | ὄροισι κατεψάκαζον—a passage which Sophocles may have had in mind.

J. S. VII.

For other views of the passage, and other emendations, see Appendix.

605 χρόνῳ, notwithstanding χρόνος in 600. Tennyson's poem, *The Lotus-Eaters*, begins thus:—"Courage!" he said, and pointed toward the land, | "This mounting wave will roll us shoreward soon." | In the afternoon they came unto a land | In which it seemed always afternoon.' The repetition of the word 'land' there was deliberate, being designed to suggest languor. Sophocles doubtless had no such conscious aim here; he was simply indifferent, as so often, to the recurrence (O. C. 554 n.); but something of a like effect is actually produced. The conjecture πόνῳ for χρόνῳ is not probable.

606 ἔπιδ', the neutral 'expectation,' is here coloured by κακόν: below, in 1382, it stands alone as a foreboding of evil: cp. 799 ἐπίξει.

607 ε. ἔτι: i. e., before the campaign is over.—με, though the pron. refers to the subject of the inf.: Tr. 706 n.—ἀνύσαν.. Ἄιδαν, as Eur. Suppl. 1142 ποτανοὶ δ' ἤνυσαν τὸν Ἄιδαν. Cp. O. C. 1562 ἐξανύσαι τὰν παγκευθῆ κάτω | νεκρῶν πλάκα. But in Tr. 657 πρὸς πόλιν ἀνύσει.

τὸν ἀπότροπον, the god from whom mortals shrink in horror, δὲ ἀποτρέπονται: cp. O. T. 1313 ἰὼ σκότου | νέφος ἐμὸν ἀπότροπον (n.).

Ἰδηλον Ἄιδαν: the etymology of Hades was so far forgotten in the per-

- ἀντ. α'.      καί μοι δυσθεράπευτος Αἰ-  
 2 ας ξύνεστιν ἐφεδρος, ὦμοι      610  
 3 μοι, θεία μανία ξύναυλος·  
 4 ὄν ἐξεπέμψω· πρὶν δὴ ποτε θουρίω  
 5 κρατοῦντ' ἐν Ἄρει· νῦν δ' αὖ φρενὸς οἰοβώτας  
 6 φίλοις μέγα πένθος ἤρρηται.      615  
 7 τὰ πρὶν δ' ἔργα χεροῖν.  
 8 μεγίστας ἀρετᾶς  
 9 ἀφιλα παρ' ἀφίλοις ἔπεσ' ἔπεσε, μελείος Ἀτρείδαις. 620
- στρ. β'.      ἧ που παλαιᾷ μὲν \*σύντροφος ἀμέργα,  
 2 λευκῷ δὲ γήρᾳ μάτηρ νιν ὅταν νοσοῦντα      625  
 3 φρενομόρως ἀκούσῃ,

610 ὦμοι μοι Brunck: ἰώ μοι μοι L: ἰώ μοι μοι r, and Ald.

611 θεία L.

612 πρὶν δὴ] πρὶν εὐ Liv. b., an attempt to obtain a short syll. answering to the first of παλαιός in 600 (where Nauck suggests ἀρχαίος): Blaydes conj. πρὸ τοῦ, πάλαι, or πᾶρος.

614 οἰοβώτας] L has the ι of οἰ from a later hand. οἰοβώτας A, with most MSS., Suid. s. v. οἰοβώτης (where a corrector has restored οἰοβώτας), and Ald.

616 ε χεροῖν | μεγίστας Triclinius: χερσὶν μέγιστ' L, A, with most MSS.: χερσὶ μέγιστ' r, Suidas s. v. τὰ δὲ πρὶν, and Ald.

620 παρ' ἀφίλοις r, and Ald.: παρὰ φίλοις L. The scholium in L has παρὰ φίλοις in the lemma, and explains, παρὰ τοῖς πρώην αὐτοῦ φίλοις, but adds ἧ ἀφιλα παρ' ἀφίλοις, ἐχθρὰ παρ' ἐχθροῖς. [In Suid. s. v. τὰ

sonification that the tautology of this phrase would not be felt. Cp. *Il.* 2. 758 Πρῶτος θοὸς ἠγεμόνευεν. The Homeric sense of ἀτῆλος is active, 'destroying' (ἀφανίζων): but Hes. *Op.* 754 has ἀτῆλα as = ἀφανῆ.

610 ἐφεδρος was said of an athlete who 'sat by' at a match between two other men, prepared to engage the winner (cp. *suppositicius* in Mart. 5. 24. 8). Thus in *Ran.* 792 Sophocles proposes ἐφεδρος καθεδέσθαι, while the two other poets contend, and to encounter Euripides if the latter should vanquish Aeschylus. To the Chorus (χρόνῳ τρυχόμενος), Ajax is an ἐφεδρος, as being a fresh trouble in reserve. Schol.: πρὸς τοῖς πρώτοις κακοῖς ὡσπερ δεύτερόν ἐστί μοι κακὸν τὸ τοῦ Ἀλάντος ξυνεστηκός: where the last word is happily chosen to mark that ἐφεδρος implies a trouble with which they have to *grapple*: see on *O. C.* 514 ἀλγηδόνας, ᾗ ξυνέστας. For the fig. sense, cp. Philo vol. 2 p. 527 μετὰ πάσας τὰς ἀκτίας. αὐτοῖς ἡ τελευταία καὶ ἐφεδρος τιμωρία σταυρὸς ἦν, 'after all their torments, the final doom reserved for them was the cross.' The technical sense of the word was so familiar (cp. Pind. *N.*

4. 96, Aesch. *Cho.* 866) that it would be understood here without direct help from the context.

Prof. Campbell pronounces this interpretation 'untenable,' and renders ἐφεδρος 'fixed at my side,' because 'Ajax had remained sitting throughout the previous scene,' and had now apparently relapsed into sullen inaction within his tent.

611 θεία, as in 186 θεία νόσος.—ξύναυλος (αὐλή), dwelling with: cp. *O. T.* 1205 f. ἄταις. | ξύνοικος.

612 ε. ἐξεπέμψω..θουρίω: a reminiscence of Aesch. *Pers.* 137 (ἐκάστα, each Persian wife) τὸν ἀχμέαττα θούρον εὐνατήρα προπεψμαμένα: where, as here, the midd. = 'from herself.'—πρὶν δὴ ποτε, 'in some bygone day.'—Ἄρει with α, as in 254 (n.).

614 φρενὸς οἰοβώτας, 'a lonely pasturer of his thoughts,'—i.e., one who nurses lonely thoughts. They allude to the gloomy and ominous despair which has replaced his frenzy. The ending -βώτης could mean either βοσκόμενος, as in *Ph.* 1148 οὐρεσιβώτας (θήρας), or βοσκων. The latter seems best here; his φρήν represents the flock; he is the shepherd. Cp. Aesch. *Suppl.* 304 ποῖον



And now I must wrestle with a new grief, woe is me!—the incurable malady of Ajax, visited by a heaven-sent frenzy; whom in a bygone day thou sentest forth from thee, mighty in bold war; but now, a changed man who nurses lonely thoughts, he hath been found a heavy sorrow to his friends. And the former deeds of his hands, deeds of prowess supreme, have fallen dead, nor won aught of love from the loveless, the miserable Atreidae.

Surely his mother, full of years and white with eld, will uplift a voice of wailing when she hears that he hath been stricken with the spirit's ruin:

δὲ πρὶν, Bernhardt gives ἀφίλοις: but παρὰ φίλοις used to be read.] **621** ἔπεισ' ἔπεισε γ: ἔπεισ' ἔπεισεν L, A, etc., and Ald. **622—624** L divides the vv. thus:—ἦ που—| λευκῶ—| μάτηρ—| φρενομόρως—| αἰλιον αἰλιον | οὐδ' οἰκτρῶσ—| ἦσει—ἀλλ' δὲξάνουσα—| θρηνησεί· χερσὶ πληκτοῖ | δ' ἐν στέροισι—| δούποι... χαίτας. The division in the antistr. (635—645) corresponds. **622** ἦ που] ἦ ποῦ L.—παλαιῶ] Dindorf conj. ταλαιῶν. **623** σύντροφος Nauck, and so J. H. Heinrich Schmidt, Wecklein, Blaydes, Mekler. ἔντροφος MSS.—ἄμέρα γ, and Ald. (ἄμέρα A): ἡμέραι L. **624** λευκῶ MSS.: λευκά Schneidewin. **626** φρενομόρως γ, and schol. in L: φρενομόρως L (the first ω made from ο by an early hand), A, etc., and Ald.: Dindorf conj. φρενοβόρως: Meineke, φρενομανῶς:

πανόπτην οἰοβουκόλον λέγεις; (Argus,—Io being his sole charge.) Simonides fr. 133 Ὅσσα, Κιθαιρῶνός τ' οἰονόμοι σκοπία. Other compounds in which οἶος has a like force are οἰόφρων (πέτρα, Aesch. *Suppl.* 795), οἰόζωνος (O. T. 846).

**615** ἤρηται. ἤρημαι is usually pass.; but sometimes midd., as in Dem. or. 19 § 17, or. 55 § 31, Aeschin. or. 3 § 162. Here the pass. sense is more forcible: Ajax is himself the πένης.

**616** ἔργα χροῖν..δρετῶς, hand-deeds of valour: both genitives define ἔργα, but χροῖν belongs to it more closely: cp. 308 f. ἐρείπιος | νεκρῶν..φόνου.

**620** ἀφιλα παρ' ἀφίλοις: for the doubled adj., cp. 267 n. παρὰ with dat. = 'in their estimation': Tr. 589 δοκεῖς παρ' ἡμῶν οὐ βεβουλεύσθαι κακῶς: Dem. or. 2 § 3 θανμαστότερος παρὰ πᾶσι νομίζεται.—ἀφιλα..ἔπεισε, have fallen, have turned out, so as to win no kindness. The adj. is proleptic: ἔπεισε is a metaphor from dice: cp. Pind. O. 12. 10 πολλά δ' ἀνθρώποις παρὰ γυνάμων ἔπεισεν.—ἔπεισ' ἔπεισε: for the iteration, cp. 1205: fr. 686 βαρὺς βαρὺς ἔνοικος, ὦ ἔνοι, βαρὺς. Elsewhere Sophocles usu. iterates a word only after a slight break, as in Ph. 1462 λείπομεν ὑμᾶς, λείπομεν ἦδη (cp. El. 221).

**622** ἦ. σύντροφος is strongly recommended by metrical reasons, for the short μέν (=the 1st syll. of κέθων in 635) is very difficult to defend. Sophocles has, indeed, used the other compound in O. C. 1362 μόχθω..ἔντροφον. Here, however, the εν of μέν might have led to ἔντροφος. Similarly in An. 837 ἐγκληρα is probably a corruption of σύγκληρα. For σύντροφος, cp. 611 ἔναυλος, n.

παλαιῶ..ἄμέρα, the day of old age; cp. Eur. Ion 720 νέαν δ' ἄμεραν ἀπολιπῶν θάνοι. Ar. Ran. 347 χρονίους τ' ἐτῶν παλαιῶν ἐνιαυτούς.

Λευκῶ, the general epithet of γήρας, seems slightly more poetical here than λευκά, though the latter may be supported by Eur. H. F. 909 ὦ λευκά γήρα σώματ'. Cp. Bacch. 258 γήρας πολίων. The use of μέν and δὲ here is the same as in 'epanaphora,' where the ideas represented by the formally opposed clauses are often closely akin; e.g. Hes. Theog. 656 Ἴδμεν δ τοι περί μέν πραπίδες περί δ' ἐστὶ νόημα, Her. 7. 9 τῶν ἐπιστάμεθα μέν τὴν μάχην ἐπιστάμεθα δὲ τὴν δύναμιν.

**625** νοσοῦντα φρενομόρως, suffering from a calamity (μῦθος) to the mind. The adv. (a somewhat strange compound) may have been suggested by the Aeschylean φρενώλης (Theb. 757), φρενομανῆς

4 αἴλιον αἴλιον,  
 5 οὐδ' οἰκτρᾶς γόον ὄρνιθος ἀηδοῦς  
 6 ἦσει δύσμορος, ἀλλ' ὄξυτόνου μὲν ῥιδαῖς 630  
 7 θρηγήσει, χερόπλακτοι δ'  
 8 ἐν στέρνοισι πεσοῦνται  
 9 δοῦποι καὶ πολιᾶς ἄμυγμα χαίτας.

ἀντ. β'. κρείσων γὰρ Ἴαιδα κεύθων ὁ νοσῶν μάταν, 635  
 2 ὅς ἐκ πατρῶας ἦκων γενεᾶς ἄριστος  
 3 πολυπόνων Ἀχαιῶν,  
 4 οὐκέτι συντρόφοις  
 5 ὄργαις ἔμπεδος, ἀλλ' ἐκτὸς ὀμιλεῖ. 640

Nauck, (νοσοῦντ') αἰνομόρος (cp. 636). 628 οὐδ' οἰκτρᾶς] Wecklein (*Ars Soph. em.* p. 59) conj. οὐκ οἰκτρᾶς: Nauck, φεῖ, οἰκτρᾶς. 630 ἦσει] ἀσει r, and Suidas s. v. ἀηδῶν, who omits μὲν after ὄξυτόνου. 631 χερόπλακτοι Erfurd (cp. 597 ἀλλπλακτος): χερόπληκτοι MSS. 632 στέρνοισι Triclinius: στέρνοισι L, with most MSS., and Ald.: Suidas s. v. ἀηδῶν has χερόπληκτοι δὲ στέρνοισι (without ἐν). 634 ἄμυγμα Bothe: ἀμύγματα MSS., and Eustathius (p. 567. 31, p. 651. 47).—Meineke conj. κὰν πολιᾶς ἄμυγμα χαίταις: Blaydes, καὶ πολιᾶν ἀμύγματ' ἔσται. 635 ζ κρείσων L (made from κρέσων): κρέσων r.—γὰρ MSS.: παρ' Elmsley, and so Dindorf.—Ἴαιδα] αἴδαι L (not αἴδα). αἴδα Ald.—ὁ νοσῶν Lobbeck: ἡ νοσῶν MSS.—μάταν] μάτην r. 636 ζ δὲ ἐκ] For ἐκ Burges conj. εἶ, which Wecklein receives.—ἦκων made in L from ἦκον.—ἄριστος is found in T (which exhibits the recension of Triclinius), and in two other late MSS., both of which may have derived it from that recension, viz., Dresd. a (attributed to 14th century), and Laud. 54 in the Bodleian

(Ag. 1140). It recalls also the paraphrase of *μανία* in Eur. *H. F.* 1024 by *λυσοῦσάδι...μοῖρα*.

627 ζ. αἴλιον, a loud, wild cry of grief, which for the Greeks had barbaric associations; cp. Eur. *Or.* 1395 αἴλιον αἴλιον ἀρχὴν θανάτου | βάρβαροι λέγουσιν, αἰαί, | Ἀσιᾶδι φωνᾶ κ.τ.λ. The mother's passionate grief will break forth in a cry of shrill anguish,—not in more subdued and plaintive accents, like those of the nightingale's lament. The contrast meant here is plain enough; though in some other places, where the bitter grief of the nightingale is the foremost thought, the bird's note is sometimes described as 'piercing'; e.g. *Tr.* 963 προὐκλαίων, δέξέ-φω νοσῶς ἀηδῶν (cp. *El.* 107 ff.).—ἀηδοῦς in apposition with ὄρνιθος: cp. Eur. *H. F.* 465 στολήν τε θηρὸς ἀμφέβαλλε σὺ κάρῃ | λέοντος. For the form, cp. voc. ἀηδοί (*Ag. Av.* 679), χελιδοί (*Ag. Av.* 1411 etc.), εἰκῶ acc. (*Eur. Med.* 1162 etc.), εἰκοῦς acc. pl. (*Tr.* 1178). No nom. ἀηδῶ, χελιδῶ, or εἰκῶ occurs. Conversely γοργῶ is the regular nom., but the genit. either γοργῶς (*Il.* 8. 349) or γοργῶνος,

and the pl. always γοργῶνες. Schol. in L: ἡ ἀηδῶ δὲ κατὰ Μιτυληναίους.

630 ὄξυτόνου: *El.* 243 ὄξυτόνων γῶων: *Ani.* 1316 ὀξυκώκτων πάθος.

631 ζ. χερόπλακτοι...δοῦποι, the sound of beating hands: cp. 55 πολὺ-κερων φόνον (n.): *O. C.* 1464 κτύπος..διόβολος.

634 ἄμυγμα, here 'rending,' would ordinarily mean 'a scratch'; cp. Aesch. *Ch.* 24 πρέπει παρηῆς φοινίους ἀμυμοῖς. The more natural word here would have been σπάραγμα: cp. Eur. *Antr.* 826 σπάραγμα κόμας δούλων τε δάϊ' ἀμύγματα θήσομαι: *id.* 1209 οὐ σπαράξομαι κόμαν.

635 ζ κρείσων..κεύθων, the personal constr., instead of κρείσων ἔστι κεύθων αὐτόν: cp. *O. T.* 1368 κρείσων γὰρ ἦσθα μηκέτ' ὦν ἡ ζῶν τυφλός: *Lys. or.* 26 § 4 κρείττων ἦν ὁ πατήρ αὐτοῦ μὴ λειτουργήσας: *Dem. or.* 4 § 34 οἰκοὶ μὲνων βελτίων: *Dionys. Ani.* 6. 9 κρείττων γὰρ ἄν... γένοιτο ὁ τοιοῦτος πολιτῆς ἀποθανών.

Elmsley's emendation, παρ' Ἴαιδα, instead of γὰρ Ἴαιδα (the reading of the MSS.), is specious; for Sophocles has that phrase in *O. T.* 972 and in *O. C.* 1572;

not in the nightingale's plaintive note will she utter her anguish : in shrill-toned strains the dirge will rise, with sound of hands that smite the breast, and with rending of hoary hair.

Yes, better hid with Hades is he whom vain fancies vex ; he who by the lineage whence he springs is noblest of the war-tried Achaeans, yet now is true no more to the promptings of his inbred nature, but dwells with alien thoughts. and anti-strophe.

(early 15th cent.): it is also superscript in Mosq. b. In L, as in the other mss., and in Ald., it is wanting, so that there is a defect of  $\nu\text{--}\zeta$ , = *νοσοῦντα* in the strophe, v. 625. The schol. in L on 636 has: *ὅς ἀνωθεν κατὰ πατρίδας γενεᾶς ἀριστος ἦκων* (λείπει γὰρ τὸ ἀριστος): and again below, *λείπει τὸ ἀριστος*. Triclinius: *ἦκων γενεᾶς ἀριστος γράφει, ἵνα ἢ ὁμοιον τῷ τῆς στροφῆς κώλυ* (v. 625)· *οὕτω γὰρ εὐρέθη καὶ ἐν τινὶ τῶν πᾶν παλαιῶν*. Triclinius may have inferred this 'very old' authority for *ἀριστος* from the schol. in L. At any rate, the appearance of *ἀριστος* in the text is due to him. Liv. b. (one of the two mss. collated by J. Livineius in the 16th cent., cp. cr. n. on 405 ff.) has *ἀριστα*: and so Wecklein reads. Seyffert writes *τὰ πρῶτα*. Burges conj. *ἀνωθεν* (from schol. in L quoted above). Nauck, marking a lacuna after *γενεᾶς*, suggests *πρόμος* (= his *νοσοῦντ'* in 625, cr. n.). 638 *πολυπόνων*] *πουλοπόνων* Liv. a, which Meineke would read. Nauck conj. *δουριπόνων*. 640 *ὀμλεῖ*] Reiske conj. *ὀμλίου*: Blaydes (*inter alia*) *ἀλάται*.

but here he may have been thinking of *Il.* 23. 244 *εἰς δ' κεν αὐτὸς ἐγὼν Αἴδι κεύθωμαι*. The personal sense of Hades easily passes into the local; thus we have not only *εἰς Αἴδου* (*Tr.* 4), but *εἰς Αἴδαν* (*El.* 833). For the simple dat., cp. *El.* 174 *οὐρανῶ* (n.).—*κεύθων*, as in *O. T.* 968 *κεύθει κάτω δὴ γῆς. Aní.* 911 *ἐν Αἴδου. κεκευθότοι*.

ὁ νοσῶν μάταν: here the adv. = 'foolishly,' i.e., insanely. Cp. *Ar. Pax* 95 *τί πέτει; τί μάτην οὐχ ὑγιαίνει;* *Aesch. Cho.* 288 *καὶ λύσσα καὶ μάταιος ἐκ νυκτῶν φόβος*. For the order of words, instead of *ὁ μάταν νοσῶν*, cp. *El.* 792 *τοῦ θανόντος ἀρτίως* (n.).

636 ε. ἐκ πατρίδας ἦκων γενεᾶς ἀριστος.. Ἀχαιῶν, lit., 'noblest of the Achaeans by his descent (ἦκων) from the line of his fathers': i.e., having a prouder lineage than any other Achaean can claim. ἦκων here, going with ἀριστος, has nearly the same force as (e.g.) in *O. T.* 1519 *θεοῖς ἐχθιστος ἦκω*, 'I have become most hateful to them': i.e., it denotes the outcome of an illustrious ancestry. Though ἀριστος (see cr. n.) cannot be regarded as certain, and may be a mere conjecture, it is at least far better than anything else that has been suggested.

The ingenious conjecture of Burges, *ὅς εὖ πατρίδας ἦκων γενεᾶς ἀνωθεν*, would mean, 'fortunate (εὖ ἦκων) in his descent (ἀνωθεν) with regard to paternal lineage'

(the gen. *γενεᾶς* as in *χρημάτων εὖ ἦκοντες*, *Her.* 5. 62, etc.). But this is tame; and *εὖ ἦκων* is also prosaic: nor does it account for the gen. Ἀχαιῶν. Wecklein, reading *ἐκ πατρίδας ἦκων γενεᾶς, ἀριστα.. Ἀχαιῶν*, understands, 'fortunate in his lineage,—most so, indeed, of the Achaeans': so that *ἀριστα* defines *εὖ*.

πολυπόνων refers to warlike toils: cp. *Aesch. Pers.* 320 *πολύπονον δόρυ. Her.* 9. 27 *ἐν τοῖσι Τρωικοῖσι πόνουσι*.

636 ε. συντρόφοις ὄργαις, the dispositions that have grown with his growth, his natural τρόποι: for the subst., cp. *Aní.* 355 *ἀστυνόμους ὄργας* (n.): for the adj., *Rh.* 203 (κτύποι) *φωτὸς σύντροφος ὡς τειρομένου του*. With *ἐμπεδος* supply *ἐστὶ*: he is not stable, constant, in respect to them (= οὐκ ἐμμένει αὐταῖς).—*ἐκτός ὀμλεῖ*, is conversant (with thoughts) outside of the *ξυντρόφοι ὄργαι*. The only peculiarity is that from *ξυντρόφοι ὄργαις* we are left to supply *ἄλλαις ὄργαις* (suggested by *ἐκτός*) with *ὀμλεῖ*. (We cannot, surely, understand *ἐκτός ὀμλεῖ ξυντρόφοι ὄργαις*, as if it were an oxymoron, = οὐχ ὀμλεῖ.) The expression is of the same stamp as that in *Eur. Bacch.* 331 *οἰκεῖ μεθ' ἡμῶν, μὴ θύραζε τῶν νόμων*, ('dwell with us, forsaking not the pale of our customs,' etc.): *id.* 853 *ἐξω δ' ἐλαύνων τοῦ φρονεῖν*. For *ὀμλεῖ*, cp. *Ar. Nub.* 1399 *ὡς ἡδὲ καινοῖς πράγμασιν καὶ δεξιῶσι ὀμλεῖν*.

- 6 ὦ τλάμων πάτερ, οἶαν σε μένει πυθέσθαι  
 7 παιδὸς δύσφορον ἄταν,  
 8 ἂν οὐπω τις ἔθρῃσεν  
 9 αἰὼν Αἰακιδᾶν ἄτερθε τοῦδε.

645

AI. ἄπανθ' ὁ μακρὸς κἀναρίθμητος χρόνος  
 φύει τ' ἄδηλα καὶ φανέντα κρύπτεται·  
 κοῦκ ἔστ' ἀελπτον οὐδέν, ἀλλ' ἀλίσκεται  
 χῶ δεινὸς ὄρκος χαί περισκελεῖς φρένες.  
 κἀγὼ γάρ, ὅς τὰ δεῖν' ἑκαρτέρου τότε, 650  
 βαφῆ σιδήρος ὦς, ἐθελύνθην στόμα  
 πρὸς τῆσδε τῆς γυναικός· οἰκτίρω δέ νιν  
 χήραν παρ' ἐχθροῖς παιδά τ' ὄρφανὸν λιπεῖν.

641 τλάμων γ: τλάμων L, A, with most MSS., and Ald. 645 αἰὼν] γρ. ἐὼν  
 Γ.—Reiske conj. δίων. Dobree would read acc. αἰῶν', to be fem., as in Eur.  
*Ph.* 1484 etc., = οἶον βίον οὐδεὶς Διὰκ. ἐτλη (*Αἰν.* II. p. 44).—ἄτερθε] ἄτερθε γε  
 r (due perh. to Triclinius), on account of the corrupt ἀμύγματα in 633. 647 φύει]  
 Herwerden conj. φαίνει, which Nauck reads. ποιεῖ Stobaeus *Ecl. Phys.* I. 9. 23,  
 where he quotes vv. 646—649. 648 κοῦκ] οὐκ Stobaeus *l. c.* and Suidas  
 s. v. ἀελπτον. 649 ὄρκος] Bothe conj. ὄγκος.—χαί Brunck (χ' ai): καὶ MSS.,

641 τλάμων. Sophocles has this voc.  
 in *Tr.* 1112 (ὦ τλήμων Ἑλλάς), and in  
*O. C.* 978. In the latter place, as here,  
 L has the nom., which may perh. be due  
 to the fact that the nom. τλήμων so often  
 occurs in exclamations; e.g. 893: *O. C.* 185  
 ὦ τλάμων: *Ani.* 229: *Ph.* 1102: *Tr.* 986.

642 δύσφορον: cp. 51.

644 ε. ἔθρῃσεν: cp. 503, n. on τρέφει.  
 αἰὼν (if sound) means 'life,' not merely  
 as = 'living man,' but in the sense of  
 'life-destiny': cp. *Tr.* 34 τοιοῦτος αἰὼν εἰς  
 δόμους τε καὶ δόμῳν | αἰετὸν ἀνδρ' ἔπεμπε.  
 The strict meaning would be then, 'no  
 life-destiny which the line of Aeacus has  
 known.' There is a certain pathos in  
 this which may plead for it as against  
 Reiske's very plausible emendation δίων  
 (Δ for Α), which may be right, though,  
 as compared with αἰὼν, it is perhaps a  
 little weak. Cp. *Il.* 5. 451 δίοι Ἀχαιοί.

646—692 Second ἐπεισόδιον. Ajax  
 comes forth from the tent, and addresses  
 his faithful friends. The speech translates  
 his unshaken purpose into the terms of  
 his altered mood; yet so as to veil his  
 meaning from the hearers, and to make  
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 at 595, now returns, entering on the right  
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646 ε. ὁ μακρὸς..χρόνος: see Her.  
 5. 9, quoted in n. on 86.—φύει τ' κ.τ.λ.:  
 the emphasis is on the power of time to  
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 φύει to φαίνει overlooks the poet's ten-  
 dency to vary his phrase in such cases;  
 e.g. *O. C.* 1501 σαφῆς μὲν δατῶν ἐμφα-  
 νῆς δὲ τοῦ ξένου: *O. T.* 54 ἄρχεις..κρατεῖς.  
 —κρύπτεται, properly, 'hides in its own  
 bosom' (midd.): cp. Aesch. *Cho.* 127  
 γαῖαν..ἢ τὰ πάντα τίκτεται, 'produces  
 from herself.' The midd. of the simple  
 κρύπτω is rare: but cp. 246, and *Tr.* 474  
 κρύψομαι (n.).

648 ε. ἀελπτον: Archil. fr. 76 χρη-  
 μάτων ἀελπτον οὐδέν ἐστιν οὐδ' ἀπώμοτον.  
 Cp. *Ani.* 388.—ἀλίσκεται, absol., 'is  
 captured,' 'is proved weak': cp. 1267.—  
 δεινός: cp. *Tr.* 476 ὁ δεινὸς ἡμερος: *El.*  
 770 δεινὸν τὸ τίκτειν ἐστίν.—παρασταλῆς:

Ah, hapless sire, how heavy a curse upon thy son doth it rest for thee to hear, a curse which never yet hath clung to any life of the Aeacidae save his!

*Enter AJAX, with a sword in his hand.*

AJ. All things the long and countless years first draw from darkness, then bury from light; and there is nothing for which man may not look; the dread oath is vanquished, and the stubborn will. For even I, erst so wondrous firm,—yea, as iron hardened in the dipping,—felt the keen edge of my temper softened by yon woman's words; and I feel the pity of leaving her a widow with my foes, and the boy an orphan.

Stob. *l. c.*, Suid. s. vv. ἀελλπτον and περισκελής, and Ald. 650 ε. The punctuation in the text (a comma after τότε, and another after ὡς) is the traditional one, as seen in L, and in the Aldine.—ἐκαρτέρουν τότε] γρ. ἐπηπειλησ' ἐπη S in marg. of L (cp. 312).—βαφῆ] Tournier conj. βαφῆς: Musgrave, ἀβαφῆς: R. Paehler, βούνη ('furnace').—ἐθελώνθη] H. Blümner conj. ἐθηγάνθη. 652 δέ νυ] H. Blümner conj. δέ νύν. 654 παῖδά τ'] παῖδα δ' T. F. Benedict.

*Ant.* 475 σίδηρον ὅππὸν ἐκ πυρὸς περισκελή (n.). Thus the associations of the word lead naturally to his next thought.

650 ε. τὰ δαίν', adv., 'so wondrously': cp. 312 n. τότε, ὀλίμ: cp. 1240: 1377: *Ant.* 391: *El.* 178.

βαφῆ σίδηρος ὡς, sc. καρτέρως γίνεται, supplied from ἐκαρτέρουν. The βαφῆ is the cold bath (*lacus*) into which the hot iron is plunged, and from which it receives the temper of steel. Cp. *Od.* 9. 391 ὡς δ' ὅτ' ἀνὴρ χαλκὸς πέλεκυν μέγαν ἤε σκέπαρνον | εἰν ὕδατι ψυχρῷ βάπτῃ μεγάλα λάχοντα | φαρμάσσων· τὸ γὰρ αὐτὸ σίδηρον γε κράτος ἐστίν: where Eustathius says, στομοῦνται σίδηρος τοιαύτη βαφῆ καὶ κράτος ἔχει, ὃ ἐστὶ κρατέρως γίνεται πικνούμενος εἰς πλεόν. So Galen compares the tonic effect of a cold bath on the human body with the effect of the βαφῆ upon iron (*Meth. Med.* x. 10, vol. x. 717 Kuhn), καὶ γὰρ ψυχόμεθα καὶ τονούμεθα, καθάπερ ἐκεῖνος (iron) ἐπειδὴν διάπυρος γενόμενος ἐμβάπτηται τῷ ψυχρῷ. *Lucr.* 6. 968 unior aquae ferrum porro condurat ab igni (i.e., 'after fire'). Hence βαφῆ=the 'temper' of steel, and is often used figuratively. *Arist. Pol.* 4. (7.) 14 § 22 τὴν γὰρ βαφὴν ἀφᾶσιν, ὥσπερ ὁ σίδηρος, εἰρήνην ἀγοντες: *Plut. Mor.* p. 988 D τῆς μὲν ἀνδρείας οἶον βαφῆ τις ὁ θυμὸς ἐστὶ καὶ στόμωμα ('wrath gives, as it were, a temper and an edge to courage').—

This passage has been discussed by R. Paehler, in an essay on ancient steel (1885), and by Prof. H. Blümner in his work on Greek and Roman technology (1887): see Appendix.

ἐθελώνθη στόμα. The aor. is like ἐπήνεσα in 536 (n.): i.e., it refers, like οἰκτίρω, to the present, not to the time at which Tecmessa spoke. (Verses 594 f. suffice to prove this.) στόμα, standing so close to βαφῆ σίδηρος ὡς, necessarily suggests the sense of a sharp, hard edge. At the same time, it refers, in its literal sense, to the γλῶσσα τεθηγγμένη (584) by which his purpose was announced. Just so the father in Aristophanes (*Nub.* 1107), who wishes his son to be made both acute and fluent, says, μέμνησ' ὅπως | εἰ μοι στομῶσεις αὐτόν. Hence στόμα cannot be completely translated; and it is the literal sense which should here be sacrificed to the other. For the verb, cp. *Ant.* 5. 251. ὁ σπῶ ἐθελώνθης ('softened'), οὐδὲ μαραινομένη.

652 ε. οἰκτίρω..λείπειν naturally suggests the meaning, 'pity forbids me to leave her'; cp. *Od.* 20. 202 οὐκ ἐλεείρεις ἀνδρας.. | μισγόμεναι κακότητι. But the words could also mean, 'I feel pity at the thought of leaving her,' implying that he does intend to leave her, though with pain; which would usually be οἰκτίρω εἰ λείψω.

- 6 ὦ τλάμων πάτερ, οἶαν σε μένει πυθέσθαι  
 7 παιδὸς δύσφορον ἄταν,  
 8 ἄν οὐπω τις ἔθρεψεν  
 9 αἰὼν Δίακιδᾶν ἄτερθε τοῦδε.

645

AI. ἄπανθ ὁ μακρὸς κἀναρίθμητος χρόνος  
 φύει τ' ἄδηλα καὶ φανέντα κρύπτεται·  
 κούκ ἔστ' ἄελπτον οὐδέν, ἀλλ' ἀλίσκεται  
 χῶ δεινὸς ὄρκος χαί περισκελεῖς φρένες.  
 κἀγὼ γάρ, ὅς τὰ δεῖν' ἐκαρτέρουν τότε,  
 βαφῆ σίδηρος ὡς, ἐθελύνθην στόμα  
 πρὸς τῆσδε τῆς γυναικός· οἰκτίρω δέ νιν  
 χήραν παρ' ἐχθροῖς παιδά τ' ὄρφανὸν λιπεῖν.

650

641 τλάμων γ: τλάμων L, A, with most MSS., and Ald. 645 αἰὼν] γρ. ἐὼν  
 Γ.—Reiske conj. δῖων. Dobree would read acc. αἰῶν', to be fem., as in Eur.  
*Ph.* 1484 etc. = οἶον βιον οὐδέεις *Alak.* ἐτλη (*Adv.* II. p. 44).—ἄτερθε] ἄτερθέ γε  
 γ (due perh. to Triclinius), on account of the corrupt ἀμύγματα in 633. 647 φύει]  
 Herwerden conj. φαίνει, which Nauck reads. ποιεῖ Stobaeus *Ecl. Phys.* I. 9. 23,  
 where he quotes vv. 646—649. 648 κούκ] οὐκ Stobaeus *l. c.* and Suidas  
 s. v. ἄελπτον. 649 ὄρκος] Bothe conj. ὄγκος.—χαί Brunck (χ' al): καὶ MSS.,

641 τλάμων. Sophocles has this voc. in *Tr.* 1112 (ὦ τλήμων Ἑλλάς), and in *O. C.* 978. In the latter place, as here, L has the nom., which may perh. be due to the fact that the nom. τλήμων so often occurs in exclamations; e.g. 893: *O. C.* 185 ὦ τλάμων: *Ant.* 229: *Ph.* 1102: *Tr.* 986.

648 δύσφορον: cp. 51.

644 ε. ἔθρεψεν: cp. 503, n. on τρέφει. αἰὼν (if sound) means 'life,' not merely as 'living man,' but in the sense of 'life-destiny': cp. *Tr.* 34 τοιοῦτος αἰὼν εἰς δόμους τε καὶ δόμων | δεῖ τὸν ἀνδρ' ἐπεμπε. The strict meaning would be then, 'no life-destiny which the line of Aeacus has known.' There is a certain pathos in this which may plead for it as against Reiske's very plausible emendation δῖων (Δ for Α), which may be right, though, as compared with αἰὼν, it is perhaps a little weak. Cp. *Il.* 5. 451 οἶοι Ἀχαιοί.

646—652 Second ἐπεισόδιον. Ajax comes forth from the tent, and addresses his faithful friends. The speech translates his unshaken purpose into the terms of his altered mood; yet so as to veil his meaning from the hearers, and to make them think that not only the mood, but the purpose, is changed. (See Introduc-

tion, § 12.) Tecmessa who left the scene at 595, now returns, entering on the right of the spectators, and leading her child. Their presence adds effect to v. 653; and Ajax addresses her at v. 684.

646 ε. ὁ μακρὸς..χρόνος: see Her. 5, 9, quoted in n. on 86.—φύει τ' κ.τ.λ.: the emphasis is on the power of time to enfeeble and destroy, rather than to produce; but the first clause serves to bring the second into relief, and is co-ordinated with it, as in *Ant.* 1112 αὐτός τ' ἔδησα καὶ παρῶν ἐκλύσομαι.—The rash change of φύει to φαίνει overlooks the poet's tendency to vary his phrase in such cases; e.g. *O. C.* 1501 σαφῆς μὲν ἀστῶν ἐμφανῆς δὲ τοῦ ξένου: *O. T.* 54 ἄρξεις..κρατεῖς.—κρύπτεται, properly, 'hides in its own bosom' (midd.): cp. Aesch. *Cho.* 127 γαῖαν..ἢ τὰ πάντα τίκτεται, 'produces from herself.' The midd. of the simple κρύπτω is rare: but cp. 246, and *Tr.* 474 κρύψομαι (n.).

648 ε. ἄελπτον: Archil. fr. 76 χρημάτων ἄελπτον οὐδὲν ἐστὶν οὐδ' ἀπώμοτον. Cp. *Ant.* 388.—ἀλίσκεται, absol., 'is captured,' 'is proved weak': cp. 1267.—δεινός: cp. *Tr.* 476 ὁ δεινὸς ἕμερος: *El.* 770 δευὼν τὸ τίκτειν ἐστίν.—περισκελεῖς:



ἀλλ' εἶμι πρὸς τε λουτρὰ καὶ παρακτίους  
 λειμώνας, ὡς ἂν λύμαθ' ἀγνίσας ἐμὰ 655  
 μῆνιν βαρείαν ἐξαλύξωμαι θεᾶς·  
 μολῶν τε χώρον ἐνθ' ἂν ἀστιβῆ κίχῳ,  
 κρύψω τὸδ' ἔγχος τοῦμόν, ἔχθιστον βελῶν, <sup>κ.τ.λ.</sup> <sub>εἰς ἡρώων</sub>  
 γαίας ὀρύξας ἐνθα μὴ τις ὄψεται·  
 ἀλλ' αὐτὸ νύξ' Αἰδης τε σφρίζοντων κάτω. 660  
 ἐγὼ γὰρ ἐξ οὗ χειρὶ τοῦτ' ἔδεξάμην  
 παρ' Ἐκτορος δῶρημα δυσμενεστάτου,  
 οὐπῶ τι κεδνὸν ἔσχον Ἀργείων πάρα.  
 ἀλλ' ἔστ' ἀληθῆς ἢ βροτῶν παροιμία,  
 ἐχθρῶν ἄδωρα δῶρα κοῦκ ὀνήσιμα, 665  
 τοιγὰρ τὸ λοιπὸν εἰσόμεσθα μὲν θεοῖς  
 εἶκειν, μαθησόμεσθα δ' Ἀτρείδας σέβειν.  
 ἄρχοντές εἰσιν, ὥσθ' ὑπεικτέον. τί \*μῆν;  
 καὶ γὰρ τὰ δεινὰ καὶ τὰ καρτερώτατα  
 τιμαῖς ὑπέικει· τοῦτο μὲν νιφοστιβεῖς 670

656 ἐξαλύξωμαι Hesych. (φυλάξωμαι· Σοφοκλῆς *Αἰαντι μαστιγοφόρῳ*), Brunck, and most edd. since. ἐξαλεύσωμαι L (φυλάξωμαι ἐκκλίνω superscr.), with most MSS., Suidas s. vv. ἐχθρῶν ἄδωρα and εἶμι, and Ald. (ἐξαλεύσομαι, ἐξαλέξομαι, ἐξαλλάξωμαι, etc., γ). Lobeck retains ἐξαλεύσωμαι. 657 μολῶν γ: μολῶν L.—χώρον made in L from χώραν. 658 ἐχθιστον] L has an erasure before this word; the scribe had begun to write ἀλοχιστον. 659 γαῖα L. Morstadt conj. γαία

654 π. πρὸς τε λουτρὰ=πρὸς λουτρὰ τε: 53 n.—λύμαθ' ἀγνίσας refers ostensibly to his washing off (with sea water) the stains of the slaughter. Such an act might be symbolical of purging oneself from a sin; as it is in *Il.* 1. 313 λαοὺς δ' Ἀτρείδης ἀπολυμαίνεσθαι ἀνωγεν· | οἱ δ' ἀπελυμαίνοντο καὶ εἰς ἅλα λύματ' ἐβαλλον: where the meaning is that, by washing in the sea, they cast off their stains upon it (*Eur. I. T.* 1193 θάλασσα κλύζει πάντα τάνθρώπων κακά). So here the thought in the mind of Ajax is that he will purge himself of his stains by death.—ἐξαλύξωμαι: on the question between this form and ἐξαλεύσωμαι, see note in Appendix.

657 π. μολῶν. ἐνθ' = μολῶν ἐκεῖσε ἐνθα, as often: cp. *O. T.* 796, *Ph.* 1466, *El.* 1495.—κίχῳ, 'find,' as in *O. T.* 1257: not merely 'reach,' as in the spurious v., 571. The pres. κίχῳνι occurs in *O. C.* 1450.

κρύψω: cp. 899 κείται κρυφαίῳ φασγάνῳ περιπτύχῃς.—γαίας, partitive gen. with ἐνθα.—ἐνθα μὴ τις ὄψεται: cp. *O. T.*

1412 ἐκρίψατ', ἐνθα μήποτ' εἰσόψεσθ' ἔτι: *Tr.* 800: *El.* 380, 436.

660 ἀλλ' αὐτὸ κ.τ.λ. So Clytaemnestra's gifts to Agamemnon's tomb are to be laid up for her with the gods below: κειμήλι' αὐτῇ ταῦτα σφρέσθω κάτω (*El.* 438). An ingenious critic, J. Geel, writing on vv. 646—692 in *Mnemosyne* (II. pp. 200—208, 1853), wishes to omit this verse, because it implies the only direct falsehood in the speech; Ajax was not going to bury his sword *under ground*. But why should not Ajax think of the sword as destined to be buried in his grave? The shield alone was excepted from the direction which he gave in 577: τὰ δ' ἄλλα τεύχη κοῖν' ἔμοι τεθάψεται.

661 π. χειρὶ adds a certain emphasis, as if he said, 'from the day that this sword came into my hand.' Cp. *Eur. Hec.* 527 πλῆρες δ' ἐν χερσὶν λαβίων δέπας | πάγχουσον αἶρει χειρὶ παῖς Ἀχιλλεύς | χόας θανόντι πατρί.

The exchange of gifts between the two heroes is told in *Il.* 7. 303 ff.: Hector



But I will go to the bathing-place and the meadows by the shore, that in purging of my stains I may flee the heavy anger of the goddess. Then I will seek out some untrodden spot, and bury this sword, hatefullest of weapons, in a hole dug where none shall see; no, let Night and Hades keep it underground! For since my hand took this gift from Hector, my worst foe, to this hour I have had no good from the Greeks. Yes, men's proverb is true: *The gifts of enemies are no gifts, and bring no good.*

Therefore henceforth I shall know how to yield to the gods, and learn to revere the Atreidae. They are rulers, so we must submit. How else? Dread things and things most potent bow to office; thus it is that snow-strewn

*ἐνορέξας.* 660 Geel would omit this v.: see comment. 666 τὸ λοιπὸν] In L the accent on τὸ has been partly deleted (to make *τολοιπὸν*). 667 ἀτρειδασέβειν L (σ for σσ, as often). 668 τί μῆν: Linwood (1846) and Herwerden (1868): so Nauck, Blaydes, Wecklein.—τί μῆ mss. The Aldine has, ὡσθ' ὑπεικτέον τι μῆ (= τιμῆ!). 669 τὰ δεινὰ] τὰ θεῖα Wilamowitz-Möllendorf (*Hermes* XIV. p. 176). 670 τιμαῖς ὑπέλκει] Mekler writes *ἐτοιμῶς ὑπέλκει*.

gave 'his silver-studded sword (ξίφος ἀργυρόηλον), with scabbard and well-cut baldrick; and Ajax gave his girdle bright with purple.'—ἴσχυον in its normal sense, 'obtained.'

664 ε. ἡ βροτῶν παροιμία: for the absence of a second art., cp. 118.—ἔχθρῶν δῶρα δώρα: cp. Menander *Seni*. 166 *ἔχθρου παρ' ἀνδρὸς οὐδὲν ἔστι χρήσιμον*. Verg. *Aen.* 2. 49 *timeo Danaos et dona ferentes*. The γνώμη with which Medea rejects Jason's offers is different: κακοῦ γὰρ ἀνδρὸς δῶρ' ὄνησιν οὐκ ἔχει (*Med.* 618).

665 ε. τοιγάρ prefaces the announcement of a purpose, as in *Tr.* 1249 *τοιγάρ ποήσω*: *El.* 29 *τοιγάρ τὰ μὲν δόξαντα δηλώσω*.—τὸ λοιπὸν, 'henceforth.' The hearers would infer that he had renounced his purpose of suicide. But in his own thought the phrase refers merely to the brief space before his death.—εἰσόμεσθα, by the experience itself; μαθησόμεσθα, by the self-discipline which such an experience recommends. But the principal antithesis is between θεοῖς and Ἀτρεΐδας, rather than between the verbs. We sometimes find, in good writers of this age, even synonymous verbs placed in apparent contrast, though the real antithesis lies elsewhere: e.g. *Lys.* or. 25 § 22 *ἡγούμενοι διὰ τὴν τῶν τριάκοντα πονηρίαν πολὺ μᾶλλον σωθήσεσθαι ἢ διὰ τὴν τῶν φευγόντων δύναμιν κατιέναι*.

668 τί μῆν; *quid vero?* 'what then?' i.e., 'of course we must yield.' Cp. Aesch. *Ag.* 672 *λέγουσιν ἡμᾶς ὡς δλωλῶτας: τί μῆν*; (i.e., it is only natural that they should do so.) So in Aesch. *Suppl.* 999, *Eum.* 203. With Plato τί μῆν is frequent in assenting replies, as *Phaedr.* p. 229 A, *ΦΑΙ.* ὁρᾶς οὐκ ἐκείνην τὴν πλάτανον; *ΣΩ.* τί μῆν; Cp. *Phileb.* p. 17 B and 44 B, *Polit.* 258 B, etc. The reason for preferring τί μῆν to τί μῆ here is that the former is well attested, whereas there seems to be no certain example of τί μῆ in the Attic of this period. With τί μῆ (*quidni?*) we should supply ὑπέικωμεν; cp. Plat. *Theat.* p. 161 ε *πῶς μῆ φῶμεν*; Dem. or. 21 § 35 ὁ τοιοῦτος πρότερα μῆ δὴ διὰ τοῦτο δίκην;

669 ε. τὰ δεινὰ, the dread elemental forces of nature. The word δεινός might be called the key-note of the earlier part of this speech (cp. 648 f., 674): it comes readily to the mind of the strong man, full of the thought how strength can become weakness.

τιμαῖς, 'dignities,' 'prerogatives,' here, the provinces assigned to these elemental forces in the order of nature. Plat. *Apol.* p. 35 B *ἐν τε ταῖς ἀρχαῖς καὶ ταῖς ἄλλαις τιμαῖς*. Cp. *Troilus* and *Cressida* 1. 3. 83 (Ulysses tracing the ill-success of the siege to the bad discipline of the Greeks):—*Degree being vizarded, | The unworthiest shows as fairly in the mask.* |

χειμῶνες ἐκχωροῦσιν εὐκάρπῳ θέρει·  
 ἐξίσταται δὲ νυκτὸς αἰανῆς κύκλος  
 τῇ λευκοπῶλῳ φέγγος ἡμέρα φλέγειν·  
 δεινῶν τ' ἄημα πνευμάτων ἐκοίμισε  
 στένοντα πόντον· ἐν δ' ὁ παγκρατῆς ὕπνος 675  
 λυεῖ πεδήσας, οὐδ' αἰεὶ λαβῶν ἔχει.  
 ἡμεῖς δὲ πῶς οὐ γνωσόμεσθα σωφρονεῖν;  
 ἔγωγ'· ἐπίσταμαι γὰρ ἀρτίως ὅτι  
 ὃ τ' ἐχθρὸς ἡμῖν ἐς τοσονδ' ἐχθαρτέος,  
 ὡς καὶ φιλήσων αὖθις, ἔς τε τὸν φίλον 680  
 τοσαῦθ' ὑπουργῶν ὠφελεῖν βουλήσομαι,

672 αἰανῆς L (schol. ὁ σκοτεινὸς κύκλος ἢ ἀδιάλειπτος): αἰανῆς most MSS., Stobaeus Flor. 44. 7, and Suidas s. v. λευκὴ ἡμέρα (who, however, s. v. αἰανῆς κύκλος, recognises the other form), and Ald.—For κύκλος, Nauck conj. σκότος. 673 λευκοπῶλῳ] In L the first ω has been made from ο.—φλέγειν] made in L from φέγγειν.—Nauck conj. φέρειν. 674 δεινῶν] made in L from δεινόν.—Musgrave conj. λείων τ': F. W. Schmidt, λήγῶν τ'. 675 ἐν δ'] ἐν δ' (sic) L.—Bothe conj. ἐκ δ': Nauck writes ἡδ'. 677 γνωσόμεσθα] Nauck conj. τλησόμεσθα. 678 ἐγὼ δ' mss. (ἐγὼδ' Lips. a. b., acc. to Hermann praef. Aj. p. xi), and Ald.: Brunnck writes ἔγωγ' ἐπίσταμαι κ.τ.λ.: Blaydes, ἔγωγ' ἐπίσταμαι: Wecklein, λέγω δ', ἐπίσταμαι γὰρ ἀρτίως, ὅτι κ.τ.λ.: Porson and Boissonade conj. ἐγὼδ' ἐπίσταμαι κ.τ.λ., and so Campbell reads. Seyffert, ἔργος ἐπίσταμαι κ.τ.λ. (without δ'). Dindorf (deleting ἐγὼ δ'), ἐπίσταμαι γὰρ ἀρτίως <μαθῶν>

*The heavens themselves, the planets and this centre | Observe degree, priority and place, | Insisture, course, proportion, season, form, | Office and custom, in all line of order.*

τοῦτο μὲν, followed by δέ (instead of τοῦτο δέ), as in *O. C.* 440 f. (n.)—*νιφοστιβεῖς χειμῶνες*, probably 'winters with snowy paths,' 'snow-strewn.' *στίβος*, 'path,' is the notion present in other like compounds; *O. T.* 301 οὐράνι τε καὶ χθονοστιβῆ ('walking the earth'): Aesch. *Supp.* 1000 καὶ κνώδαλα περοῦντα καὶ πεδοστιβῆ: *P. V.* 791 πρὸς ἀντολάς φλογώπας ἡλιοστιβεῖς, 'where are the paths of the Sun.'—Some understand, 'storms that range over snow': but such a personification of the *χειμῶνες* seems harsh. A third version is, 'storms dense (or piled) with snow,' from *στεῖβω* in the sense of 'pressing down,' 'packing.'

672 ε. ἐξίσταται κ.τ.λ.: cp. Eur. *Ph.* 543 νυκτὸς τ' ἀφεγγές βλέφαρον ἡλίου τε φῶς | Ἴσον βαδίζει τὸν ἐνιαύσιον κύκλον, | κοῦδότερον αὐτῶν φθόνον ἔχει νικώμενον. Plut. *Mor.* p. 604 Α καίτοι τῶν πλανήτων ἕκαστος ἐν μᾶ σφαῖρα, καθάπερ ἐν νήσῳ, περιπολῶν διαφυλάττει τὴν τάξιν· Ἥλιος

γὰρ οὐχ ὑπερβήσεται μέτρα, φησὶν ὁ Ἑράκλειτος· εἰ δὲ μὴ, Ἑρινύες μιν δίκης ἐπικούρου ἐξευρήσουσι. (*Frag.* XXIX of Heracleitus, ed. Bywater.)

αἰανῆς has L's support here, as in *El.* 506, where see n. The prevalence of αἰανῆς in the texts of this passage may be partly explained by a desire of symmetry, since in v. 673 an epithet is given to ἡμέρα. Both αἰανῆς and αἰανός were probably classical. Reading αἰανῆς here, we may best take κύκλος with ref. to the course or 'round' of night; cp. *El.* 1365 πολλὰ κυκλοῦνται νύκτες.

τῇ λευκοπῶλῳ: Aesch. *Pers.* 386 λευκῶπλος ἡμέρα | πάσαν κατέσχε γαῖαν εὐφρογῆς ἰδεῖν, where the last two words suggested φέγγος.. φλέγειν here,—epexegetic of ἐξίσταται ('makes room for her, so that she may kindle,' etc.). As to the ascription of white horses to deities or heroes, see on *El.* 706.

674 ε. ἐκοίμισε, gnomic aor., followed by the pres. λυεῖ: cp. *El.* 26 θυμὸν οὐκ ἀπόλεσεν, | ἀλλ' ὄρθον οὖς ἴστηεν. The ἄημα πνευμάτων is personified as an elemental power (like τὰ δεινὰ etc. in 669). That power can either vex the

winter gives place to fruitful summer; and thus night's weary round makes room for day with her white steeds to kindle light; and the breath of dreadful winds can allow the groaning sea to slumber; and, like the rest, almighty Sleep looses whom he has bound, nor holds with a perpetual grasp.

And we—must we not learn discretion? I, at least, will learn it; for I am newly aware that our enemy is to be hated but as one who will hereafter be a friend; and towards a friend

I would wish but thus far to show aid and service,

στι, and so Nauck. 670 δ τ' ἐχθρὸς ἡμῶν] δ τ' ἐχθρὸς ἡμῶν (with ἡμῶν above from a late hand) L: δ τ' ἐχθρὸς ἡμῶν most mss., and Ald.: but L<sup>2</sup> (=Lb) has ἡμῶν, with γρ. ἡμῶν. Suidas s. v. ἀημα has ἡμῶν, but s. v. ἐχθραντέος the best ms. of Suid. (A) has ἡμῶν.—ἐχθαρτέος L<sup>2</sup> and Pal. In L the scribe wrote ἐχθαρτέος, but a late hand has altered it to ἐχθραντέος, the reading of most mss. and Ald., as of Suidas s. vv. ἀημα and ἐχθραντέος. Porson on *Med.* 555 replaced ἐχθαρτέος here from the margin of the second Juntine ed.; observing that Suidas too must have read this, 'as is proved by the order of the letters' (meaning that ἐχθραντέος stands in his lexicon between ἐχis and ἐχθαίρει). 681 τοσαῦθ'] τοιαῦθ' Suidas s. v. ἐχθραντέος.

sea, or give it rest; as Aeolus, the ταμῆς ἀνέμων, has the prerogative, ἡμῶν πανέμεναι ἢδ' ὀρνύμεν, ὃν κ' ἐθέλησι (*Od.* 10. 22). So in 706 Ἄρης is a giver of peace. Cp. Hor. *C.* 1. 3. 15 (Notus), *quo non arbiter Hadriae Maior, tollere seu ponere vult freta*. Vergil may have had Sophocles in mind when he wrote *placataque venti | Dani maria* (*Aen.* 3. 69): but when he says, *placidi straverunt aequora venti* (*Aen.* 5. 763), the epithet makes all the difference (= ἀνεμοὶ λήξαντες).

Lobeck, though he refrains from changing δεινῶν to λείων, thinks that the vulgate can be defended only by supposing that the foregoing verbs, ὑπείκει, ἐκχωροῦσιν, ἐξίσταται, tinge ἐκοίμισε with the sense, 'cease from troubling the sea': otherwise some addition to ἀημα, such as λήξαν, would be needed; cp. Pind. *I.* 7. 12 δαίμα.. παροικόμενον | καρτερὰν ἔπανσε μέριμναν. But this difficulty vanishes if ἀημα is a personified agency.

ἐν δ', 'and among them'; i.e., like the other powers of nature (669). ἐν δέ is similarly used in *O. T.* 27, 181, *Tr.* 206.

677 γνωσόμεθα, 'come to know,' 'learn,' with inf., as in *Ant.* 1089 καὶ γὰρ τρέφει τὴν γλώσσαν ἡνυχυτέραν. In *Ant.* 779 γνώσεται = 'she will learn' (by bitter experience).

678 ἐγωγ' sc. γνώσομαι: 'I, at least, will so learn.' For this elliptical ἐγωγ', cp. 1347, 1365, *Tr.* 1248.

The vulgate ἐγὼ δ' may have come from ἡμεῖς δὲ in 677. It requires us to suppose that the poet was going to write ἐγὼ δ', ἐπίσταμαι γὰρ ἀρίτως (τοῦτο), τὸν τ' ἐχθρὸν ἐχθαράω, κ.τ.λ.,—and then changed the constr. This is awkward. On the other hand, with ἐγὼ δ', we could not supply γνώσομαι.

679 δ τ' ἐχθρὸς ἡμῶν κ.τ.λ. The maxim is two-edged. φιλεῖν ὡς μισήσοντα is the side of it which is really in the mind of Ajax:—he dies hating the Greeks whom he had served so nobly (839—844). But the other side—μισεῖν ὡς φιλήσοντα—is that which he wishes his hearers to conceive as foremost in his thoughts.

Arist. *Rhet.* 2. 13 § 4 (old men) κατὰ τὴν βίαντος ὑποθήκην καὶ φιλοῦσιν ὡς μισήσοντες καὶ μισοῦσιν ὡς φιλήσοντες. Bias, of Priene in Ionia, one of the ἐπὶ τὰ σοφοί, is said to have flourished about 550 B.C. For other references to this famous maxim, see Appendix.

680 εἰς τε τὸν φίλον: these words do not go closely with ὑπουργῶν, but rather indicate generally the line of conduct in this case:—'while, in relation to a friend,' etc. Cp. *Tr.* 411 εἰς τήνδε μὴ δίκαιος ὢν: *El.* 24 ἐσθλὸς εἰς ἡμᾶς γεγώς.

βουλήσομαι, as in *O. T.* 1077 (n.), *O. C.* 1289: cp. below, 825, αἰτήσομαι: *O. T.* 1446 προστρέφομαι.

ὡς αἰὲν οὐ μενοῦντα. τοῖς πολλοῖσι γὰρ  
 βροτῶν ἀπιστός ἐσθ' ἑταιρείας λιμήν.  
 ἀλλ' ἀμφὶ μὲν τούτοισιν εὖ σχήσει· σὺ δὲ  
 εἶσω θεοὺς ἔλθοῦσα διὰ τέλους, γύναι, 685  
 εὐχου τελείσθαι τοῦμόν ὦν ἔρῃ κέαρ.  
 ὑμεῖς θ', ἑταῖροι, ταῦτ' ἀπὸ τῆδέ μοι τάδε  
 τιμᾶτε, Τεύκρω τ', ἣν μόλη, σημήνατε  
 μέλειν μὲν ἡμῶν, εὐνοεῖν δ' ὑμῖν ἅμα.  
 ἐγὼ γὰρ εἶμ' ἐκεῖσ' ὅποι πορευτέον· 690  
 ὑμεῖς δ' ἅ φράζω δρᾶτε, καὶ τάχ' ἂν μ' ἴσως  
 πύθοισθε, κεῖ νῦν δυστυχῶ, σεσωσμένον.

στρ. ΧΟ. ἔφριξ' ἔρωτι, περιχαρῆς δ' ἀνεπτάμαν. ἰὼ ἰὼ Πᾶν Πάν,  
 2 ὦ Πᾶν Πᾶν ἀλίπλαγκτε Κυλλανίας χιονοκτύπου 695  
 3 πετραίας ἀπὸ δειράδος φάνηθ', ὦ θεῶν χοροποῖ' ἀναξ,

682 πολλοῖσι] πολλοῖς L. 683 ἑταιρεία L, with most mss., and Suidas s. vv. *ἄημα* and *λιμήν*. But a few of the later mss. have *ἑταιρίας*, which Lobbeck prefers; and this was the common reading of the edd. from the Aldine onwards, till Erfurd replaced *ἑταιρείας*. 685 διὰ τέλους] Above these words a schol. in L has written *διὰ τάχους*, which seems, as Dindorf says, to be a *v. l.* rather than an explanation. Hartung reads *διὰ τάχους* in the text: so, too, Nauck, Wecklein, Blaydes, Meckler.—*διατέλους* Ald. 687 ὑμεῖς θ'] Blaydes writes *ὑμεῖς δ'*. 689 ὑμῖν A, etc., and Ald.: ὑμῶν L, Γ, etc. In L, γρ. ὑπέριμεγα, from S. 691 ἴσως] Herwerden conj. *ἔτι*. 692 σεσωσμένον] σεσωμμένον Wecklein.

682 ε. τοῖς πολλοῖσι γὰρ κ.τ.λ. This is a ground for τὸ φιλεῖν ὡς μισήσονται, but not (directly, at least) for the converse; and bewrays what is really uppermost in his mind. Bias, acc. to Diogenes Laertius (i. 5 § 87), gave a similar reason,—τοὺς γὰρ πλείστους εἶναι κακοὺς.—*ἑταιρείας* has better authority here than *ἑταιρίας*. Some have supposed that *ἑταιρεία* was the form used in the sense of *factio*, or party 'association,' and *ἑταιρία* in that of *amicitia*; but there is really no good evidence for this. In Thuc. 3. 82 § 5, where the word has its political sense, the best mss. give *ἑταιρίας διαλυτής*. 684 ε. ἀμφὶ..τούτοισιν: cp. 302.—*διὰ τέλους*..*τελείσθαι*, fulfilled in all fulness. For the ordinary meaning of *διὰ τέλους* in Attic prose, see Antiphon or. 5 § 42, where it occurs twice: *παρῶν διὰ τέλους* ('present all through,' from first to last): *διὰ τέλους γὰρ με ἀπέλυε* ('he acquitted me through out,'—in all his statements). So Aesch. *P. V.* 273 *ἀκούσαθ' ὡς μάθητε διὰ τέλους τὸ πᾶν* (i.e. from beginning to end), etc. Here the stress

on the notion of *enā*, given by *διὰ τέλους τελείσθαι*, suits the inmost thought of Ajax. The *v. l.* *διὰ τάχους* is much feebler.

687 ε. ταῦτ' ἀπὸ τῆδέ = τὰ αὐτὰ ἃ ἦδε τιμᾶ: cp. *O. T.* 839 *λέγων | σοὶ ταῦτ'*.—*μοι* ethic dat. (*O. C.* 1475 n.), 'I pray you.'—*τάδε τιμᾶτε*, respect these wishes. The use of *τιμᾶν* is not exactly like that in *Ani.* 514 *πῶς δῆτ' ἐκέλευ' δυσσεβῆ τιμᾶς χάριν* (where see n.), but more like that in *Eur. Tro.* 1210 *νόμους | τιμῶσιν*.

689 *μέλειν*, probably personal (= *ἐπιμελεῖσθαι*), as in *El.* 342 *κέλευ' λελῆσθαι τῆς δὲ τικτούσης μέλειν* (n.).

690 *ἐκεῖσ'*. At first sight we might desire *κεῖσ'* (810), as giving a better rhythm; but the slower movement of the verse may here be designed.—*CP. O. T.* 1458 *ἀλλ' ἣ μὲν ἡμῶν μοῖρ', σποικερ εἰσ', ἴτω*.

691 ε. *τάχ' ἂν..ἴσως*: a formula used by Thucydides to express a strong probability (*O.* 10 § 4. 34 § 2, 78 § 3).—*σεσωσμένον*: contrasted in *El.* 1229 with *θανόντα*: cp. *ib.* 59 *θαν λόγῳ θανῶν* |

as knowing that he will not always abide. For to most men the haven of friendship is false.

But concerning these things it will be well.—Woman, go thou within, and pray to the gods that in all fulness the desires of my heart may be fulfilled. And ye, my friends,—honour ye these my wishes even as she doth; and bid Teucer, when he comes, have care for me, and good-will towards you withal. For I will go whither I must pass; but do ye what I bid; and ere long, perchance, though now I suffer, ye will hear that I have found peace. [Exit AJAX.]

CH. I thrill with rapture, I soar on the wings of sudden joy! O Pan, O Pan, appear to us, O Pan, roving o'er the sea, from the craggy ridge of snow-beaten Cyllenè, king who makest dances for the gods,

698—705 L divides the vv. thus:—*ἔφριξ'—| ἰὼ ἰὼ πᾶν πᾶν | ὦ πᾶν—κυλ-| λανίας χιονοτύπου | πετραίας—φάνθη' ὦ | θεῶν—ἔπος μοι | νύσια—αὐτοθαῖ | ξυνῶν ἰάψει. | ἱκαρίων δ' ὑπὲρ πελαγέων | μολῶν—| ὁ δάλιος—| ἐμοι—εὐφρων.* The division in the antistr. (706—718) corresponds. 698 *ἀνεπτᾶμαν* L, with most MSS. and Ald.: *ἀνεπτᾶμην* r, and some MSS. of Suidas s.v. *ἔφριξα*, where, however, the best ms. of Suid. (A) has *ἀνεπτῶμην*. Eustathius quotes *ἀνεπτῶμην* six times (p. 452. 11, 473. 10, 527. 1, 961. 42, 1419. 44, 1679. 51). *ἀνεπτῶμαν* L<sup>3</sup> (=Lb). 699 δλίπλαγκτε] ἀλίπλακτε r: cp. 597. 699 χιονοκτύπου r: χιονοτύπου L (others χιονοτύπου). 699 χοροποιέ ἀναξ L.

*ἔργουσι σωθῶ.* The word was thus well-chosen for his aim here.

698—718 A joyous dance-song, *ὑπόρχημα*, which holds the place of the second stasimon. Strophe 693—705 = antistr. 706—718. For the metres see Metrical Analysis.

The effect is to prepare for the catastrophe by a contrast. A joyous ode is introduced with a similar purpose in *O. T.* 1086—1109; *Ant.* 1115—1154; and *Tr.* 633—662.

698 *ἔφριξ'*: for the aor., cp. 536: *Ar. Eq.* 696 *ἦσθην ἀπειλαῖς, ἐγέλασα ψολοκομπλαῖς.* *Aesch. fr.* 387 *ἔφριξ' ἔρωσι δὲ (ἔρωσι Brunck) τοῦδε μυστικοῦ τέλους.* Here *ἔρωσι* seems to mean a *transport of joy*; it cannot be explained of their yearning for the bright future of which they are dreaming. I do not know any exactly similar use of *ἔρωσι*. Cp. *Statius Theb.* 1. 493 *latusque per artus | Horror iit.—ἀνεπτᾶμαν:* for the form, see on 282 *προσέπτατο.* Cp. *Ant.* 1307 *ἀνέπταν φόβω:* *Eur. Helen.* 632 *γέγηθα, κρατὶ δ' ὀρθλοῦς ἐθείρας | ἀνεπτέρωκα.*

694 *z.* Pan was a domestic deity to Salaminians, since one of his reputed haunts was the islet of Psyttaleia, lying

between *Κυνόσουρα*, a tongue of land on the E. side of Salamis, and the Peiraeus. *Aesch.* mentions it (*Pers.* 448 f.): *βαϊά, δύσορμος ναυσίν, ἦν ὁ φιλόχορος | Πᾶν ἐμβατεύει, ποντίας ἀκτῆς ἐπι.—ἀλίπλαγκτε,* though separated from *φάνθη'*, is perhaps best taken with it, since, as merely a general epithet of the god, it would here be less fitting; but then there must be no comma after it. Cp. *Ph.* 760 *δύστηνε.. φανείς: ἰδ. 828 εὐαῖς ἡμῖν ἑλθοῖς:* (n.): *Theocr.* 17. 66 *δλβιε κῶρε γένοιο.* *Nonnus* 43. 214 describes Pan as *ἀβάτοισιν ἐν ὕδασι κούφος ὀδίτης.*

*Κυλλανίας..δεῖράδος.* Mount Cyllenè, in the N.E. of Arcadia, a great isolated peak, was sacred (as his birth-place) to Hermes, the father of Pan,—whose own birth was associated by legend with Cyllenè. But, of the Arcadian hills, the well-wooded Maenalus, in the interior, was more especially beloved of Pan (*Verg. Geo.* 1. 17 *tua si tibi Maenala curae*).—*χιονοκτύπου* (only here): cp. *Ar. Nub.* 270 *Ὀλύμπου κορυφαῖς..χιονοβλήτοισι:* *Eur. Ph.* 206 *ὑπὸ δεῖράσι νιφοβόλοισι | Παρνασοῦ.* Cyllenè attains a height of about 8000 feet.

699 *z.* *θεῶν χοροποιέ ἀναξ:* the gen.

4 ὅπως μοι Νύσια Κνώσι' ὀρχήματ' αὐτοδαῆ ξυνῶν  
 ἰάψης. 700

5 νῦν γὰρ ἐμοὶ μέλει χορεύσαι.

6 Ἰκαρίων δ' ὑπὲρ πελαγέων μολὼν ἄναξ Ἀπόλλων ὁ  
 Δάλιος εὐγνωστος

7 ἐμοὶ ξυνεΐη διὰ παντὸς εὐφρων. 705

ἀντ. ἔλυσεν αἰνὸν ἄχος ἀπ' ὀμμάτων Ἄρης. ἰὼ ἰώ. νῦν αὖ,

2 νῦν, ὦ Ζεῦ, πάρα λευκὸν εὐάμερον πελάσαι φάος

3 θοᾶν ὠκυάλων νεῶν, ὄτ' Αἴας λαθίπονος πάλιν, 710

699 κνώσι' r, and Ald.: κνώσια δ' L. 700 ἰάψης r, and Ald.: ἰάψισ L. Bothe conj. ξυνάψης: Blaydes, ξὺν ἡμῶν ἄψης. 702 L has πελαγέων (not πελάγειον), only the accent is written slightly to the left of ε, and not immediately over it. 703 ἀναξ] In L a letter has been erased after this word. The next is written thus, ἀπόλλων: the ο may have been made from ω, but this is not clear. 704 εὐγνωστος L, with most MSS., and Ald.: εὐγνωτος r. 705 ξυνεΐη, Γ: ξυνεΐης A, with most MSS., and Ald. In L the scribe wrote ξυνεΐη, but a late hand has added σ.—διὰ παντὸς] διαπαντός Ald. In L the letters ατ

θεῶν seems to be possessive rather than partitive; *i.e.* the precise sense seems to be, 'divine dance-maker of the gods,' rather than, 'among the gods, that god who makes dances.' For such a partitive gen., we may, indeed, compare *O. C.* 868 θεῶν | ὁ πάντα λεύσσων Ἥλιος (unless θεὸς should be read there). But here the meaning seems to be that Pan represents the gods in this function. Pan was to rustic χοροί, those of nymphs and satyrs, what Apollo Μουσαγέτης was to the Olympians; and the province denoted by χοροποιός here is thus limited by the context. So Pindar fr. 75 calls Pan χορευτὰν τελεώτατον θεῶν: and an Attic σκολιὸν greets him as ὀρχηστά, βρομῆαις παδὲ νύμφαις.

Νύσια: such dances as the worshippers of Dionysus—with whom Pan is closely associated through the satyrs—hold in his honour at Nysa. As to the various places so called, see on *Ant.* 1131.

Κνώσια: such dances as the Cretan Corybantes hold at Cnosus in honour of Zeus and Apollo. Both the epithets Νύσια and Κνώσια denote a character of wild enthusiasm.—Cnosus, the chief city of Crete, was situated in the north of the island, in one of the plains at the foot of Ida. The form Κνωσός has older and better authority than Κνωσός. It was there that Daedalus was said to have made the χορός (dancing-place) for

Ariadnè (*Il.* 18. 590 ff.). Crete was the part of Hellas in which an art of ὀρχηστική was first elaborately cultivated; The hyporcheme itself was originally Cretan (schol. on Pind. *P.* 2. 127).

αὐτοδαῆ is best explained, with the schol. in L, αὐτομαθῆ, ἃ σὺ σαντὸν ἐδίδαξας. Pan is the inspired and inspiring χοροποιός. The dances will be joyous as those of Nysa or Cnosus, but due to his prompting alone. So the minstrel Phe-mius says, αὐτοδιδάκτος δ' εἰμὶ, θεὸς δέ μοι ἐν φρεσὶν ὁμας | παντοίας ἐνέφυσεν, *Od.* 22. 347.

ἰάψης (cp. 501) here denotes properly the act of *putting forth* the feet or the arms in lively movement; so that ἰάπτειν ὀρχήματα means strictly, 'to dance with lively gestures.' The musician Aristoxenus (*c.* 300 B.C.) mentioned the Κρητικαὶ ὀρχήσεις among those which he admired διὰ τὴν τῶν χειρῶν κίνησιν (*Athen.* 1. p. 22 B). How ἰάπτειν could be associated with swift *motion*, appears from the intrins. use in Aesch. *Suppl.* 547 ἰάπτει δ' Ἄσιδος δι' αἶας ('rushes').—Pan might possibly be said ἰάπτειν ὀρχήματα as 'impelling' the dance, *i.e.*, 'setting it in movement'; but this seems less probable.

701 χορεύσαι, aor., because a particular occasion (or act) of dancing is in view: but in *O. T.* 896 τί δέ με χορεύειν; because the sense is, 'why should sacred dances continue?'

that with me thou mayest move blithely in the measures that none hath taught thee, the measures of Nysa and of Cnosus! For now am I fain to dance. And may Apollo, lord of Delos, come over the Icarian waters to be with me, in presence manifest and spirit ever kind!

The destroying god hath lifted the cloud of dread trouble from our eyes. Joy, joy! Now, once again, now, O Zeus, can the pure brightness of good days come to the swift sea-cleaving ships; since Ajax again forgets his trouble, Anti-strophe.

are blotted, and π seems to have replaced another letter (θ?). **706** *ἔλυσεν*] *ἔλυσεν* (not *ἔλυσε*) γάρ L: but γάρ has been added above the line by the first corrector, S. (Compare the long γ with the τ of his τὸν in 726, a similar case.) The second ε of *ἔλυσεν* has also been inserted above the line. *ἔλυσε γάρ* is the reading of most MSS., and Ald.; but a few have *ἔλυσεν γάρ*. γάρ was deleted first by Heath, then by Hermann. Elmsley conj. *ἔλυσε δ'*: Purgold, *ἔλυσε δρ'*. **709** *πελάσαι*] *πελάσαι* L. There has been no attempt to correct *α* to *ά*. After *α*, *ι* has been partially erased. That is, the scribe meant *πελάει*, fut. indic. (Aesch. *P.V.* 282 *πελώ*: cp. *Ph.* 1150 cr. n., where L has *πελάει* made from *πελάειρ'*.) The final *αι* is in an erasure, perh. from *σον*.—*πάρρα* MSS. In L a line is drawn through the accent. **710** *θοῶν* made in L from *θοῶν*: *θοῶν* Γ, etc.: *θοῶν* A, etc., and Ald.

**702 ε.** 'Ικαρίων . . πελαγίων: the island of Icaria, W. of Samos and E. of Myconos, gave its name to the 'Icarian sea': *Il.* 2. 145 *πόντου* 'Ικαρίοιο. *Hor. C.* 3. 7. 21 *scorpius surdior Icaris*. *Ov. Met.* 8. 229 (describing how Icarus, son of Daedalus, was drowned) *Oraque caerulea, patrium clamantia nomen, | Excipiuntur aqua, quae nomen traxit ab illo*.

*πελαγίων* the plur. as in *Od.* 5. 335 *ἀλός ἐν πελάγεσσιν*. For the synizesis, cp. 718 *νικέων*: *Ph.* 697 *ἐλκέων*.—For *ὑπὲρ* with gen., cp. *Ant.* 105 *Διρκαίων ὑπὲρ βεέθρων μολούσα*.

'Απόλλων was, like Pan, a lord of the dance; cp. *Pind.* fr. 148 *ὄρχησ' ἀγλαίας ἀνάσσων, εὐρυφάρετ' Ἀπόλλων*: fr. 116 *ὁ Μοισαγέτας με καλεῖ χορεύσαι*. Here, however, the words *νῦν γὰρ ἐμοὶ μέλει χορεύσαι* seem to close the reference to dancing. Apollo, who in 187 was invoked as *ἀποτρόπαιος*, is here invited more especially as the healer,—to crown, by his bright presence, their joy at the recovery of Ajax.—*Δάλιος*: cp. *O. T.* 154 *Δάλιε Παιῶν* (n.).

*εὐγνωστός*, 'easily recognised,' i.e., in a visible shape, *ἐναργής*: cp. *Tr.* 11 n.: *Od.* 3. 420 (Athena) *ἤ μοι ἐναργής ἦλθε*. On *γνωτός* and *γνωστός*, see *O. T.*, appendix on 361, p. 225. Some editors read *εὐγνωστός*, though the form with σ

is here the better attested.—*διὰ παντός*, with ref. to time (the regular sense of the phrase in *Thuc.*; see *Classen* on 1. 38 § 1).

**706** *ἔλυσεν* . . Ἄρης. Ares, the god of bloodshed and violent death (253 n.), is said to have 'cleared away' the cloud of dread trouble which darkened their eyes, because Ajax has renounced his purpose of suicide. Cp. *Tr.* 654 (Ἄρης) *ἔξελυσ' ἐπίπνον ἀμέραν*, 'has cleared away the day of trouble' (n.).—*αἰνόν ἀχος*: *Il.* 17. 83 *Ἐκτορα δ' αἰνόν ἀχος πύκασε φρένας*.—*δμ' ὀμμάτων*: Aesch. *Theb.* 228 (θεός) *κὰκ χαλεπῆς δῦας ὕπερθ' ὀμμάτων | κρηναμενῶν νεφελῶν ὀρθοί*.

**709 ε.** *πάρρα* = *πάρεστι*:—*λευκόν* . . *φάος*, acc., subject to *πελάσαι*. Cp. Aesch. *Pers.* 301 *καὶ λευκὸν ἡμᾶρ νυκτὸς ἐκ μελαγχίμου*. For *εὐήμερον φάος* cp. 138 *λόγος κακῶθρους* (n.).—*πελάσαι* with gen., as *Ph.* 1327 *πελασθεὶς φύλακος*: *Tr.* 17 *κοίτης ἐμπελασθήναι*.—*θοῶν* describes the ship as a thing of life (*velox navis*), *ὠκυάλων* rather as a swift vehicle over the sea (*celeris*): cp. *Od.* 7. 34 *νηυσὶ θοῆσι πεποιθότες ὠκείησι*. For the double epithet, cp. also *Ph.* 516 *εὐστόλου ταχείας νεώς*.

**711** *λαθίπνονος* (sc. *ἔστι*) = *λανθάνεται πόνων*: the word occurs only here and in *Tr.* 1021 (*λαθίπνονος δ' ὀδυνῶν*).

- 4 θεῶν δ' αὖ πάνθ' ἄθ' ἔξῃνυσ' εὐνομίᾳ σέβων  
     μεγίστᾳ.  
 5 πάνθ' ὁ μέγας χρόνος μαραίνει.  
 6 κούδ' ἀναύδατον φατίσαιμ' ἄν, εὐτέ γ' ἐξ ἀέλπτων  
     Αἴας μεταγενώσθη 715  
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- στείχοντα γὰρ πρόσωθεν αὐτὸν ἐν κύκλῳ  
μαθόντες ἀμφέστησαν, εἶτ' ὀνειδέσιν  
ἤρασσον ἔνθεν κἄνθεν οὔτις ἔσθ' ὃς οὔ, 725  
τὸν τοῦ μανέντος κάπιβουλευτοῦ στρατοῦ  
ξύναιμον ἀποκαλοῦντες, ὡς οὐκ ἀρκέσοι  
τὸ μὴ οὐ πέτροισι πᾶς καταξανθεῖς θανεῖν. *caused*  
ὥστ' εἰς τοσοῦτον ἦλθον ὥστε καὶ χεροῖν  
κολεῶν ἐρυστὰ διεπεραιώθη ξίφη. 730  
λήγει δ' ἔρις δραμούσα τοῦ προσωτάτω  
ἀνδρῶν γερόντων ἐν ξυναλλαγῇ λόγου.  
ἀλλ' ἡμῖν Αἴας πού 'στιν, ὡς φράσω τάδε;  
τοῖς κυρίοις γὰρ πάντα χρῆ δηλοῦν λόγου.
- ΧΟ. οὐκ ἔνδον, ἀλλὰ φρούδος ἀρτίως, νέας 735  
βουλὰς νέοισιν ἐγκαταζεύξας τρόποις.

726 τὸν] added in L, above the line, by S: cp. 706 cr. n.—στρατοῦ MSS., Suidas s.v. οὔτις, and Ald.: στρατῶ Schaefer, Hartung, Dindorf. 727 ὡς] ὥστ' r. Blaydes writes ὡς τ', with Musgrave.—ἀρκέσοι] ἀρκέσει r (from Triclinius), and Brunck. 729 ὥστ'] Thiersch conj. ἔστ', which Nauck adopts: Bothe, ol δ': Meineke, κἄτ': Hartung writes ἔως (as a monosyllable).

ἐπὶ τῆς ὄψεως), and by the schol. on Apoll. Rhod. 1. 1337 κύδος ἀρσενικῶς ἢ λοιδορία παρὰ Συρακουσίοις. The schol. in L illustrates the verb by two quotations: (1) from the *Ἄμυκος* of Epicharmus: *Ἄμυκε μὴ κῦδαξέ μοι τὸν πρεσβύτερον ἀδελφόν*: (2) from the *Iphigenia* of Aeschylus: *οὐ τοι γυναιξὶ κῦδαξεσθαι τί γάρ*;—where Elmsley inserts *δεῖ*, and Blomfield *χρῆ*, after *γυναιξί*. The verb having ὕ, the noun must have been ὀ κύδος (ὕ).—For the dat. of the agency, *Ἀργείοις*, cp. 539.

728 ζ. στείχοντα κ.τ.λ. They saw him coming while he was still far off; when he drew nearer, they gathered round him in a threatening crowd; and now, having arrived at the *στρατήγιον*, he is being reviled by them. Notwithstanding the position of *ἐν κύκλῳ*, the poet may have meant *πρόσωθεν* to go with *μαθόντες*, which certainly suits the sense better than to take it with *στείχοντα*. The order of words, though somewhat awkward, is not bolder than that in *Ant.* 944 f. *ἔτλα καὶ Δανάεισιν οὐράνιον φῶς | ἀλλάξει δέμας ἐν χαλκοδέτοις αὐλαῖς*. Cp. also *El.* 1349 f., *Ph.* 598, 1163.

728 ἤρασσον, as in *Ph.* 374 *χολωθεῖς εὐθὺς ἤρασσον κακοῖς | τοῖς πᾶσι*. Cp.

1244: Aesch. *Theb.* 382 *θέλπει δ' ὀνειδεῖ μάντιν*. Ar. *Nub.* 1373 *εὐθὺς ἐξαράττω | πολλοῖς κακοῖς κἀσχροῖσι*.—*ἔνθεν κἄνθεν*: cp. Verg. *Aen.* 4. 447 *adsiduis hinc aigue hinc vocibus heros | Tunditur*.—*οὔτις ἔσθ' ὃς οὔ*: cp. *O. T.* 372 *ἄ σοι | οὔδεις δὲ οὐχὶ τῶνδ' ὀνειδεῖ τάχα*.

728 ζ. τὸν τοῦ μανέντος κ.τ.λ.: the art. *τὸν* marks a quotation of the phrase which they used: 'calling him 'that kinsman of the maniac,' etc. Cp. Xen. *Anab.* 6. 6. 7 *ἐπιχειροῦσι βάλλειν τὸν Δέξιππον, ἀνακαλοῦντες τὸν προδότην*.—*κάπιβουλευτοῦ στρατοῦ*. The MSS. agree in *στρατοῦ*, which is correct; as one could say *ἀνταγωνιστῆς τιμος*. The dat. *στρατῶ* would also be tenable (cp. *Tr.* 668 *τῶν σὺν Ἡρακλεῖ δωρημάτων* n.), and is strongly recommended by euphony. But euphony is not a sure guide in such cases (cp. *Ph.* 1354 n.).—*ἀποκαλοῦντες*, in a bad sense, as usu.: Dem. or. 19 § 305 *ἀλάστορα τὸν Φίλιππον ἀποκαλῶν*. The good sense is rare in Attic of this age; Xen. *De re equestri* 10. 17 *τὸν ἵππον τοιοῦτον ἀποκαλοῦσιν ἐλευθέριον*: but may have been less rare later (cp. Arist. *Eth. N.* 2. 9: Plut. *Mor.* 776 E).

ὡς οὐκ ἀρκέσοι τὸ μὴ οὔ.. θανεῖν: that he should not avail to save himself from

They knew him from afar as he drew near,—gathered around him,—and then assailed him with taunts from this side and from that, every man of them,—calling him ‘that kinsman of the maniac, of the plotter against the host,’—saying that he should not save himself from being mangled to death by stoning. And so they had come to this, that swords plucked from sheaths were drawn in men’s hands; then the strife, when it had run well-nigh to the furthest, was allayed by the soothing words of elders. But where shall I find Ajax, to tell him this? He whom most it touches must hear all the tale.

CH. He is not within; he hath gone forth but now; for he hath yoked a new purpose to his new mood.

780 κολεῶν] κουλῶν γ.—διεπαιρώθη] The scribe of L wrote διεπαιρώθη (transposing ε and αι): S has corrected ε to αι, but the αι after π has been allowed to remain: a later hand has placed dots over it. 788 τοῦ στῆ L, with the mark of aphaeresis (') just over π, not in front of σ: a curious error, suggestive of mechanical copying. 785 ε. Nauck, objecting to ἐγκαταξέξας, would write, οὐκ ἔνδον ἀθήρ, ἀλλὰ φρούδος ἀπίως, | βουλὰς νέας νέουσιν ἀμβύσας τρόποις.

dying: schol. ὡς οὐκ ἀρκέσει ἐαυτῷ τὸ μὴ λιθδλευστος γενέσθαι. Cp. Aesch. *P. V.* 918 οὐδὲν γὰρ αὐτῷ ταῦτ' ἐπαρκέσει τὸ μὴ οὐ | πεσῶν ἀπίως. For the fut. optat., cp. 313.—καταξανθεῖς, carded (like wool), torn to shreds; Eur. imitates this (*Suppl.* 503) πέτροις καταξανθέντες ὁστέων ραφάς. Cp. *Ar. Ach.* 319 τί φειδόμεσθα τῶν λίθων, ὦ δημόται, | μὴ οὐ καταξαινεν τὸν ἄνδρα τοῦτον εἰς φουκίδα;

720 ε. ὅστ' ('and so') has been suspected on account of the second ὅσπερ: but the latter, going with τοσοῦτον, does not offend the ear, since its sense is different and subordinate; cp. *Ani.* 735 ὄρας τὸδ' ὡς εἰρηκας ὡς ἄγαν νέος; *Tr.* 1241 τάχ', ὡς εοικας, ὡς ροσεῖς φράσεις. So in Xen. *Anab.* 2. 2. 17 κραυγὴν . . ἐπολοῦν, . . ὅσπερ καὶ τοὺς πολεμικοὺς ἀκούειν ὅσπερ οἱ μὲν ἐγγυτάτω . . ἐφυγον: where the first ὅσπερ = 'so that,' while the second = 'and so.'

κολεῶν . . ξίφη. The swords διεπαιρώθη κολεῶν, were drawn through (and out of) the scabbards, ἐρυστά, by a sharp, quick pull,—i.e. with angry haste.—Not, 'swords plucked from the sheaths were crossed': as if Teucer actually crossed swords with one or more of his assailants. The whole scene has been suggested by that in the first book of the *Iliad*, as the schol. in L saw:—ἐκ τῆς Ἀχιλλεύς δὲ πρὸς Ἀγαμέμνονα ἀρχῆς (read ὀργῆς) παραγέγραπται. There, Achilles was drawing his sword—ἔλακτο δ' ἐκ κολοῦο μέγα ξίφος—when Athena came to him

(*Il.* 1. 104): ἄψ δ' ἐς κουλῶν ὄσε μέγα ξίφος (*ib.* 220).—Some of the later MSS. here have κουλῶν, which was a current form in late Greek (Eustathius p. 1604. 58 τὸ κολῶν κοινότερον κουλῶν λέγεται).

781 ε. δραμοῦσα τοῦ προσώπου: for the partitive gen., cp. Xen. *Anab.* 1. 3. 1 οὐκ ἔφασαν ἕναί τοῦ πρόσω: *Ar. Ran.* 174 ὑπάγεθ' ὁμείς τῆς ὀδοῦ.—ἐν ξυναλλαγῇ λόγου . . γερόντων, by means of the conciliatory words of elders: for the double gen., cp. 308 f.; for ἐν, denoting the instrument, *Ph.* 60 ἐν λιταῖς στελιαντες, *ib.* 1393 ἐν λόγῳ | πείσειν.

788 ε. ἡμῖν, ethic dat.: *O. C.* 81 ἡ βέβηκεν ἡμῖν ὁ ξένος;—τοῖς κυρίοις, i.e., Ajax himself, who is the κύριος or 'principal person' in this matter, as being most nearly concerned in it. For the poet. plur., cp. Aesch. *Ch.* 688 (Orestes to Clytaemnestra) εἰ δὲ τυγχάνω | τοῖς κυρίοις καὶ προσήκουσιν λέγων | οὐκ οἶδα.

785 ε. νέας βουλὰς, his new 'counsels,' in respect of his supposed resolve to propitiate gods and men; νέουσιν . . τρόποις, the new 'dispositions,' the character of greater gentleness and docility, which the resolve implies. ἐγκαταξέξας: he has 'harnessed' the new resolve, as it were, to the new character,—brought it under the yoke of his chastened will. The word conveys more than the idea of 'adapting' (Pindar's ἐργμασιν νικαφόροις ἐγκώμιον γέβεται μέλος, *N.* 1. 7). It further implies self-conquest.

- ΑΓ. *ιὸν ἰού.*  
*βραδείαν ἡμᾶς ἄρ' ὁ τήνδε τὴν ὁδὸν*  
*πέμπων ἔπεμψεν, ἢ φάνην ἐγὼ βραδύς.*
- ΧΟ. *τί δ' ἐστὶ χρείας τῆσδ' ὑπεσπανισμένον;* 740
- ΑΓ. *τὸν ἄνδρ' ἀπηύδα Τεύκρος ἔνδοθεν στέγης*  
*μὴ ἕξω παρήκειν, πρὶν παρῶν αὐτὸς τύχη.*
- ΧΟ. *ἀλλ' οἴχεται τοι, πρὸς τὸ κέρδιστον τραπέις*  
*γνώμης, θεοῖσιν ὡς καταλλαχθῆ ἥχολου.*
- ΑΓ. *ταῦτ' ἐστὶ τᾶπη μωρίας πολλῆς πλέα,* 745  
*εἴπερ τι Κάλχας εὐφρονῶν μαντεύεται.*
- ΧΟ. *ποῖον; τί δ' εἰδὼς τοῦδε πράγματος \*πάρει;*
- ΑΓ. *τοσοῦτον οἶδα καὶ παρῶν ἐτύγγανον.*  
*ἐκ γὰρ συνέδρου καὶ τυραννικοῦ κύκλου*  
*Κάλχας μεταστὰς οἶος Ἀτρειδῶν δίχα* 750  
*εἰς χεῖρα Τεύκρου δεξιᾶν φιλοφρόνως*  
*θεὸς εἶπε κάπεσκηψε παντοῖα τέχνη*

737 *ιὸν ἰού* T (Triclinius), and Turnebus: *ιὸν ἰού ἰού* L, with most MSS., and Ald. 738 *βραδείαν*] F. W. Schmidt conj. *ἀχρεῖον*: Nauck and Blaydes, *μάταιον*. 740 *ἐστὶ* L: *ἔστι* Ald. 741 *ἀπηύδα* made in L from *ἀπηύδα*. 742 *τύχη* L, A, with most MSS., and Ald.: *τύχοι* Γ, and as a *v.l.* (superscript) Mosq. b, Lips. b. 743 *κέρδιστον* L, with most MSS., and Ald.: *κέρδιον* Pal., and so Nauck and

737 *ε.* *ιὸν ἰού*, a cry of despair. In *O. T.* 1071, 1182, *Tr.* 1143, and *Ph.* 38, *ιὸν ἰού* stands within the trimeter.—*βραδείαν*, predicate. 'Either Teucer was too late in sending me, or I have been too long upon the road,'—though he had come, of course, with all speed. *ἡμᾶς.. πέμπων ὁδόν*: for the cogn. acc., cp. *El.* 1163 *πεμφθεὶς κελεύθους*. With *πέμπω*, the second acc. usu. denotes the place *to which* (*O. T.* 761 *ἀγρούς σφε πέμψαι*).—*φάνην*: cp. 308 *ἠώυξεν*: 557 *τράφη*.

740 *χρείας τῆσδ'*, 'this urgent matter' (as they infer it to be from the speaker's distress). So *χρεία* sometimes = 'a request': *O. T.* 1435 *καὶ τοῦ με χρείας ὡδε λιπαρεῖς τυχεῖν*;—*ὑπεσπανισμένον*, 'scanted', i.e., 'imperfectly done.' With Aesch. this partic. means 'scanted of' a thing, 'insufficiently provided' with it: e.g. *Βορᾶς* (*Pers.* 490), *φόνου* (*Ch.* 577). Cp. Shakesp. *Othello* i. 3. 267 *You think I will your serious and great business scant* (i.e. 'neglect').

741 *ε.* *ἀπηύδα*: cp. *O. T.* 236 *ἀπαιδῶ.. | μήτ' εἰσδέχεσθαι κ.τ.λ.*: Xen. *Cyr.*

i. 4. 14 *ἀπηγόρευε μηδένα βάλλειν.—παρήκειν*. When verbs of motion compounded with *παρά* mean to 'go forward,' that sense comes through the notion of going into the presence of others (*παρά τινα*): so *οἱ παρόντες* are those who come forward to address the ecclesia. Teucer was anxious that Ajax should not go forth into public (*ἔξω παρήκειν*). In *O. T.* 1241, *Tr.* 900, and *El.* 1337, as often elsewhere, *παρελθεῖν* is said of *entering* a house.

*τύχη* represents the 'vivid construction,' by which the subjunct. of the 'direct discourse' can be retained, though the principal verb is in a secondary tense: Thuc. i. 45 § 3 *προεῖπον.. μὴ ναυμαχεῖν.. ἢ μὴ.. πλέωσι* (instead of *εἰ μὴ πλέωσιν*). For *πρὶν* and subjunct., without *ἄν*, cp. 965. *τύχοι* would mark more clearly that he is merely repeating what Teucer said: but the weight of MS. authority is on the side of *τύχη*.

743 *ε.* *οἴχεται*, an unconsciously ominous word.—*τὸ κέρδιστον*, i.e. the

ME. Alas! Alas! Too late, then, was he who sent me on this errand,—or I have proved a laggard.

CH. And what urgent business hath been scanted here?

ME. Teucer enjoined that the man should not go forth from the house, until he himself should come.

CH. Well, he is gone, I tell thee,—intent on the purpose that is best for him,—to make his peace with the gods.

ME. These are the words of wild folly, if there is wisdom in the prophecy of Calchas.

CH. What doth he prophesy? And what knowledge of this matter dost thou bring?

ME. Thus much I know,—for I was present. Leaving the circle of chiefs who sat in council, Calchas drew apart from the Atreidae: then he put his right hand with all kindness in the hand of Teucer, and straitly charged him that, by all means in his power,

Wecklein. 747 *πᾶρει* Schneidewin (first in *Philol.* 4. 466, 1849: Reiske had long before conjectured *τί δειῶς . . πᾶρει*); *πᾶρι* MSS. 748 *οἶδα* kai] Blaydes writes *οἶδ' ἐπει*. 752 *κάπεσκηψεν* L, with two dots over *ν*, which a later hand has scored out.

most advantageous course which he could possibly take. Cp. *Ant.* 1113 *δέδοικα γὰρ μὴ τοὺς καθεστῶτας νόμους | ἀριστον ἢ σφίζοντα τὸν βίον τελεῖν*. There is no more reason for desiring *τὸ κέρδιον* here than *ἀμεινον* there. For *τὸ κέρδιον . . γνώμης*, cp. *Thuc.* 1. 90 § 2 *τὸ . . βουλόμενον καὶ ὑποπτον τῆς γνώμης*.

*θεοῖσιν . . χόλον*: cp. 717 f.

746 *εὐ φρονῶν*, 'with intelligence' (cp. 1252): not 'with good will,' as in *Il.* 1. 73 (Calchas) *εὐ φρονέων ἀγορήσατο*.

747 *πᾶρει*, as a correction of *πᾶρι*, is irresistibly commended by the answer, *τοσοῦτον οἶδα*. Moreover, the question, 'what does Calchas know of this matter?' is strange in reference to the inspired seer, *ὅς ἦδη τὰ τ' ἔοντα τὰ τ' ἐσομένα πρό τ' ἔοντα* (*Il.* 1. 70).

748 *τοσοῦτον*. Schol. *ἀντι μέχρι τούτου*: meaning that the word goes not only with *οἶδα*, but also adverbially with *παρών*: 'thus much I know, and thus far was I an eye-witness.' Rather the clause *καὶ παρὼν ἐτύγχανον* is independent of *τοσοῦτον οἶδα*, as an independent sentence is often subjoined to a relative clause: see on *O. C.* 424 *ἧς νῦν ἔχονται κάπαν αἰρόνται δόρυ*. It is equiv. to a participial phrase giving the ground for *οἶδα*,

such as *αὐτὸς ἰδών*: cp. *Ant.* 1192 *παρῶν ἐρώ*.

749 *συνίδρου καὶ τυρ. κύκλου*, = *κύκλου τῶν συνεδρευόντων βασιλέων*: cp. *Il.* 18. 503 *οἱ δὲ γέροντες | εἶπα' ἐπὶ ξεστοῖσι λίθοις ἱερῶ ἐπὶ κύκλῳ* (of judges). The Homeric *βουλή* consists, not of all the chiefs, but of a select number, specially summoned: cp. *Il.* 10. 195 *Ἀργείων βασιλῆες, ὅσοι κεκλήατο βουλῆν*. In *Il.* 10. 108 ff. the number indicated is about nine.

750 Calchas is present at this council, as he is at that in the first book of the *Iliad* (*Il.* 1. 69). He knew by inspiration that, if Ajax could be kept in his tent for that one day, all would be well. Leaving the circle of the chiefs, he went to Teucer, who was awaiting the result in the neighbourhood. They sat down apart (cp. 780). The messenger was near them, and heard what Calchas said to Teucer.—*οἶος Ἀτρεΐδων δίχα*: cp. 464 n.

751 *φιλοφρόνης*: for the *δ* before *φρ*, cp. *Ant.* 1104 *τοὺς κακόφρονας: ἰδ. 336 περιβρυχίουσιν* (n.).

752 *παντοῖα τέχνη*: *Her.* 1. 112 *ἐχρήζετο μηδεμὴ τέχνη ἐκθεῖναι μιν*. *Xen. Anab.* 4. 5. 16 *εἰδεῖτο αὐτῶν πάση τέχνη καὶ μηχανῇ μὴ ἀπολείπεσθαι*.

εἶρξαι κατ' ἡμαρ τοῦμφανὲς τὸ νῦν τόδε  
 Αἴανθ' ὑπὸ σκηναῖσι μηδ' ἀφέντ' ἔαν,  
 εἰ ζῶντ' ἐκέινον εἰσιδεῖν θέλοι ποτέ. 755  
 ἐλᾶ γὰρ αὐτὸν τῆδε θῆμέρα μόνη  
 δίας Ἀθάνας μῆνις, ὡς ἔφη λέγων.  
 τὰ γὰρ περισσὰ κἀνόνητα σάματα  
 πίπτειν βαρείαις πρὸς θεῶν δύσπραξίαις  
 ἔφασχ' ὁ μάντις, ὅστις ἀνθρώπου φύσιν 760  
 βλαστῶν ἔπειτα μὴ κατ' ἀνθρώπον φρονῆ.  
 κείνος δ' ἀπ' οἴκων εὐθύς ἐξορμώμενος  
 ἄνους καλῶς λέγοντος ἠύρεθη πατρός.  
 ὁ μὲν γὰρ αὐτὸν ἐννέπει· τέκνον, δορι  
 βούλου κρατεῖν μὲν, σὺν θεῶ δ' αἰεὶ κρατεῖν. 765  
 ὁ δ' ὑπικόμεπως κἀφρόνως ἡμεύσατο·

**755** εἶρξαι L, and Ald.: and so the word has generally been written here. Cp. 795. εἶρξαι Hermann and Lobeck. **755** θελοι] θέλει r.—ποτέ] Wecklein writes πέρα. Mekler conj. βούλουτ' ἔτι. **756** τῆδε θῆμέρα] τῆδεθ' ἡμέρα L: τῆδέθ' ἡμέρα r: τῆδε θ' ἡμέρα Ald. Cp. 778, 1362: O.T. 1283. Erfurd writes τῆδ' ἐν ἡμέρα (once approved by Lobeck, who, however, in his 2nd ed. gives τῆδε θῆμέρα). Bothe and Schaefer, τῆδ' ἐθ' ἡμέρα. **757** ὡς] ὡς r, and Ald. (with a colon after μῆνις). **758** κἀνόνητα MSS., and Ald. This reading is given also by Didymus of Alexandria (4th cent. A.D.) περὶ Τριάδος 3. 6, p. 358 (quoted by Lobeck), Stobaeus *Flor.* 22. 21

**755** εἶρξαι. The primitive sense of the root (*ferg*) was to 'press': whence come both the meanings of this verb, 'to shut out,' and 'to shut in.' Acc. to Eustathius (p. 1387. 3) the Attic form was εἶργω as = κωλύω ('shut out' or 'hinder'), but εἶργω as = ἐγκλείω. Curtius (*Etym.* § 142) thinks that this distinction was of comparatively late origin. Our MSS. consistently give εἶρκτηί, εἶργμός, 'a prison.' Andoc. or. 4 § 27 has εἶργνών ('imprisoning'): Plat. *Tim.* p. 45 E καθείργουσι (indeed, the forms from εἶργνυ are always aspirated). But in regard to the other forms the evidence of MSS. is often conflicting, and the practice of editors has varied. In Thuc., Bekker always writes εἶργω: Classen and Stahl, always εἶργω, even (*ε.σ.*) in 8. 74 § 3 εἶρξεν and 4. 47 § 3 κατεῖρξαν, where the ref. is to imprisonment; though in the latter place the MSS. seem to agree on καθείρξαν. On the other hand in Eur. *Bacch.* 443 the best editions give εἶρξαι. It may be noted that Lobeck could find no instance of ἀφείργειν earlier than Aelian (*Hist. An.* 12. 21 ἀφείργμενη): as to ἀφερκτος

in Aesch. *Ch.* 446, he justifies it as meaning, 'shut in (apart),' not 'shut off.' Recent editors are generally agreed in writing εἶρξαι here, and εἶργειν in 795. This is justifiable in any case, the sense being 'to restrain,' rather than definitely 'to shut in.'

ἡμαρ τοῦμφανὲς τὸ νῦν τόδε: the cumulative phrase marks the seer's anxiety to impress the fact upon his hearer; it is like the precise fulness of 741 f., ἐνδοθεν στέγης | μὴ ἔω παρῆκεν.

**754** ὑπὸ σκηναῖσι = σκηνῆς σπαυλον (796).—μηδ' ἀφέντ' ἔαν: not to release him (ἀφέντα), and leave him to himself.

**755** ἐκέινον, where we might have looked for the less emphatic αὐτόν, since Αἴαντα has so lately preceded; an Attic idiom: cp. Andoc. or. 1 § 60 ἐλέγξαι Διοκλείδην ψευδάμενον, καὶ τιμωρήσασθαι ἐκέινον.—ποτέ has been suspected, but needlessly; it refers to μηδ' ἀφέντ' ἔαν: if Ajax were let out, Teucer would nevermore see him alive.

**756** ἔλᾶ: cp. 504.—τῆδε θῆμέρα. The fact that Aristophanes uses this crasis (*Av.* 1071, *Thesm.* 76) proves that



he should keep Ajax within the house for this day that now is shining on us, and suffer him not to go abroad,—if he wished ever to behold him alive. This day alone will the wrath of divine Athena vex him;—so ran the warning.

‘Yea,’ said the seer, ‘lives that have waxed too proud, and avail for good no more, are struck down by heavy misfortunes from the gods, as often as one born to man’s estate forgets it in thoughts too high for man. But Ajax, even at his first going forth from home, was found foolish, when his sire spake well. His father said unto him: “My son, seek victory in arms, but seek it ever with the help of heaven.” Then haughtily and foolishly he answered:

and *Ecl. Phys.* 1. 4. 20 (ed. Heeren), and Eustath. p. 415. 13. For *κάνονητα* the only authority cited is that of Suidas s.v. τὰ γὰρ; but there Bernhardt (vol. II. p. 1012) gives *κάνονητα* (the best MS., A, having *καννόνητα*). Here most edd. now read *κάνονητα*.—*σώματα*] Morstadt conj. *γνώματα*: Nauck writes *λήματα*. 759 *δυσπραξίαις*] *δυσπραγίαις* Stobaeus in *Flor.* 22. 21, but *δυσπραξίαις* in *Ecl. Phys.* 1. 4. 20. 761 *βλαστῶν*] ὡ made in L from ὠ: *βλαστῶν* γ.—*φρονή* L: but a later hand has sought to make η into ς (ει): *φρονεί* A, etc., and Ald. 764 *δορ]* *δῶρει* Dindorf.

it was familiar to Athenian ears. There is no good reason for excluding it from Tragedy, when *οἴμ'* is allowed in tragic verse on the ground that Comedy proves it to have been common.

757 ὡς ἔφη λέγων, lit., as he said in the course of his statement, i.e., ‘as he went on to say.’ So Her. 3. 156 (Zopyrus) ‘νῦν τε, ἔφη λέγων, ἐγὼ ὑμῶν ἤκω μέγιστον ἀγαθόν’ (‘he went on to say’—in continuation of his story. So too in Her. 5. 36. Cp. Dem. or. 18 § 51 *καὶ νῦν εἶπέ που λέγων, ὁ τὴν Ἀλεξάνδρου ξενίαν ἀνειδίξω ἐμοί*, ‘(he has said in some discourse or other’).

758 τὰ γὰρ περισσὰ κ.τ.λ. To judge the text aright here, we must remember that these are the words of the μάντις, who speaks as the prophet of the gods. *περισσὰ κάνονητα σώματα* are mortals whose over-great strength and success have made them wax too proud, so that they no longer serve the gods with due piety. Such mortals are *άνονηται*,—their lives can yield no worthy fruit. Compare the words of warning addressed to Xerxes (Her. 7. 10): *ὄρας τὰ ὑπερέχοντα ζῶα ὡς κερανοὶ ὁ θεὸς οὐδὲ ἐφ’ φαντάζεσθαι. . φιλῆει γὰρ ὁ θεὸς τὰ ὑπερέχοντα πάντα κολούειν*. See also v. 1077, *κάν τις σῶμα γεννήσῃ μέγα κ.τ.λ.*: and Athena’s phrase in 129, *μηδ’ ὄγκον ἄρη μηδέν*.

It is not without reason, then, that

the reading *κάνονητα* is supported by the general consensus of ancient testimony. *κάνονητα* is adopted by several recent editors, because the *folly* of Ajax is elsewhere recognised (763 *άνους*, 766 *ἀφρόνως*), whereas he could not, they think, be called *άνονητος*. But that depends on the point of view. In the sight of the gods, the greatest warrior would be *άνονητος*, if he ceased *κατ’ ἀνθρωπων φρονεῖν*. Observe, too, that the word *σώματα* confirms *άνονητα*: the idea is that of greatness which, swollen beyond the human limit, has ceased to fulfil the proper function of mankind. Such *σώματα* are *άνονητα* because *περισσὰ*.

760 ε. *ἴσθις*, referring to *σώματα*: cp. *Εἰ. 1505 τοῖς πᾶσιν δίκην, | ἴσθις κ.τ.λ.* (n.).—*φύσιν βλαστῶν*: *Tr. 1062 θῆλυς κοῦκ ἀνδρὸς φύειν*.—*φρονή* has the authority of the first hand in L, though here there is little to choose between indic. and subjunct.: cp. *O. T. 1231 αἰ φανῶσ’*: *O. C. 395 δε νέος πέση*: *Eur. Ion 855 δοῦλος ἴσθις ἐσθλὸς ἦ*.

762 ε. *κέινος δ’*. All this, down to v. 779, is still what Calchas said, as v. 780 shows.—*καλῶς λέγοντος*: gen. absol.

764 *αὐτὸν ἐνέπει*: *Il. 12. 210 δὴ τότε Πουλυδάμας θρασὺν Ἐκτορα εἶπε παραστᾶς*: *O. C. 991 ἐν γὰρ μ’ ἄμειψαι μούνον*: *Ph. 1065 μή μ’ ἀντιφώνει μηδέν*.

765 *σὺν θεῷ*, with the help of the gods (generally): cp. 383 (n.).

πάτερ, θεοῖς μὲν κὰν ὁ μῆδὲν ὦν ὀμοῦ  
 κράτος κατακτήσαιτ'. ἐγὼ δὲ καὶ δίχα  
 κείνων πέποιθα τοῦτ' ἐπισπάσειν κλέος.  
 τοσόνδ' ἐκόμπει μῦθον. εἶτα δεύτερον 770  
 δίας Ἀθάνας, ἠνίκ' ὀτρύνουσά νιν  
 ἠὺδατ' ἐπ' ἐχθροῖς χεῖρα φοινίαν τρέπειν,  
 τότε ἀντιφωνεῖ δεινὸν ἄρρητόν τ' ἔπος·  
 ἄνασσα, τοῖς ἄλλοισιν Ἀργείων πέλας  
 ἴστω, καθ' ἡμᾶς δ' οὔποτ' ἐκρήξει μάχη. 775  
 τοιοῖσδέ τοι λόγοισιν ἀστεργῆ θεᾶς  
 ἐκτήσατ' ὀργήν, οὐ κατ' ἀνθρώπων φρονῶν.  
 ἀλλ' εἶπερ ἔστι τῆδε θῆμέρα, τάχ' ἀν  
 γενοίμεθ' αὐτοῦ σὺν θεῶ σωτήριοι.  
 τοσαῦθ' ὁ μάντις εἶφ'· ὁ δ' εὐθὺς ἐξ ἔδρας 780

768 κατακτήσαιτ'] L has the second α above the line, and the second κ written large in an erasure; the 1st hand prob. wrote καταστήσαιτ', which is in L<sup>2</sup> (with κ superscr.) and M. 770 εἶτα δεύτερον] Wecklein (*Ars Soph. em.* p. 26) conj. εἶτα δ' εἰς ἔριν. 771 δίας Ἀθάνας] Mehlhorn (*Gr. Gramm.* p. 139) conj. διὰν Ἀθάναν, which is received by Wecklein and Blaydes. 772 ἐχθροῖς] ἐχθρῶν r. Reiske

767 ὁ μῆδὲν ὦν: he who is as nought,—a mere nonentity. Cp. 1231.

768 καὶ δίχα κείνων. In *Il.* 17. 629 ff. Ajax says that Zeus is manifestly on the side of the Trojans; and adds, ἀλλ' ἄγετ', αὐτοὶ περ φραζόμεθα μῆτιν ἀρίστην,—i.e., without his aid. But in these words there is no impiety—a trait foreign to the Ajax of the *Iliad*: see Introduction § 1.

769 ἐπισπάσειν κλέος. Hesych. 2, p. 168 ἐπισπάσει· ἐπιτεύξεται. Σοφοκλῆς Ἀτρεΐ δ' Μυκηναῖς (=Μυκηναῖος: fr. 137). 'Draw to,' or 'on,' oneself: so here, 'achieve.' Cp. Aesch. *Pers.* 477 τοσόνδε πλήθος πημάτων ἐπέσπασεν, which recalls *Od.* 18. 73 ἐπίσπαστον κακὸν ἔξει. Neophron fr. 3. 2 (Nauck, *Trag. Gr. Fragm.* p. 731) βροχῶτων ἀγχόνην ἐπισπᾶσας δέρη (where δέρη should prob. begin the verse). The middle voice would seem fitter in all these places: cp. Apollod. 2. 1 ἐπισπᾶσθαι τὴν ἀπὸ τῶν θεῶν ὀργήν. This seems an instance in which metrical necessity accounts for the use of the active voice; as, conversely, a metrical motive so often induced the use of middle forms.

771 δίας Ἀθάνας. The genitive, if sound, is best taken as depending on

ἀντιφωνεῖ in the sense of ἀντίον λέγει, 'says to her face.' In *Ph.* 1065, however, this verb takes an acc. of the person, μὴ μ' ἀντιφωνεῖ μῆδέν: and no verb of 'accosting' affords a parallel to such a constr. as ἀντιφωνεῖν τινος. Such phrases as those in Aesch. *Pers.* 694 f. ἀντία λέξαι | σέθεν ('in thy presence'), *Od.* 15. 377 ἀντία δεσποίνης φάσθαι, are not relevant. (In *Il.* 1. 230, ὅστις σέθεν ἀντίον εἶπη, the sense is, 'against thee.')

Other explanations are the following. (1) The poet meant to add something to the effect of ἠτιμάσε τὴν παραλέσσω, but changed the form of the sentence. (2) Ἀθάνας, ἠνίκα..ἠὺδατο stands for a gen. absol., Ἀθάνας αὐδωμένης. (3) The gen. depends on ἔπος in 773, 'a saying about her,' like μῦθος..φίλων (*Ani.* 11).

The most attractive remedy is Mehlhorn's, διὰν Ἀθάναν, so that the verb shall have the same constr. as in *Ph.* 1065. But, if this be right, how did the genitive arise? Possibly some annotator, who thought that after ἠὺδατ' in 772 the subject of ἀντιφωνεῖ might be obscure, wrote ΔΙΑΣ in the margin, and this, mistaken for ΔΙΑΣ, led to ΔΙΑΣ ΑΘΑΝΑΣ supplanting ΔΙΑΝ ΑΘΑΝΑΝ in the text. The occurrence of the same

"Father, with the help of gods e'en a man of nought might win the mastery; but I, even without their aid, trust to bring that glory within my grasp." So proud was his vaunt. Then once again, in answer to divine Athena,—when she was urging him onward and bidding him turn a deadly hand upon his foes,—in that hour he uttered a speech too dread for mortal lips: "Queen, stand thou beside the other Greeks; where Ajax stands, battle will never break our line." By such words it was that he brought upon him the appalling anger of the goddess, since his thoughts were too great for man. But if he lives this day, perchance with the god's help we may find means to save him.

Thus far the seer: and Teucer had no sooner risen from

conj. *ἐχθροῖς*. 778 τότ'] ὁ δ' Γ, Δ, and Hartung. Musgrave conj. *τόδ'* or *τοῦτ'*.—*ἀντιφώνει* Δ (as imperf.?). 779 τοιοῖσδέ τοι Hermann: τοιοῖσδε τοῖς MSS. 778 τῆιδέ θ' ἡμέραι L (made from τῆιδ' ἐν ἡμέραι: τῆδε θ' ἡμέρα A (with τ above), T, Ald.: τῆδ' ἐν ἡμέρα L<sup>2</sup>, Pal., Aug. c. 779 αὐτοῦ L, with most MSS., and Ald.: αὐτῷ Γ. 780 εἶφ' made in L from *εἶπευ*.

words in 757 may have helped. [The Homeric fem. is *δία, δίαν*. But *διὰ* occurs in *Rhes*. 226 Ἄπολλον, ᾧ *δία κεφαλὰ*.]

If, on the other hand, *δίας Ἀθήνας* be genuine, then corruption may lurk in *δύτερον*: e.g. the poet may have written *εἶτα δ' ἀντίον*.

774 ε. τοῖς ἄλλοισιν Ἀργείων: a somewhat unusual phrase, instead of τοῖς ἄλλοις Ἀργείους, or τοῖς ἄλλοις τῶν Ἀργείων. The dat. with *πέλας* is rare, but cp. Pind. *O.* 7. 18 Ἀσίας . . νᾶσον πέλας | ἐμβόλω ναλοντας: Aesch. *Supp.* 108 θέλωιμ' ἂν ἦδη σοὶ πέλας θρόνουσ ἐχειν. Aesch. fr. 102 ἀμφωπίδες τοὶ τοῖς ἐνωτίουσ πέλας.

καθ' ἡμάς, 'over against' the place in the line of battle where Ajax is stationed. Xen. *Cyr.* 7. 1 § 16 (with ref. to an army arrayed for battle) τὰ μὲν καθ' ἡμᾶς ἐμοιγε δοκεῖ . . καλῶς ἐχειν· ἀλλὰ τὰ πλάγια (the flanks) λυπεῖ με.

οὔποτε ἐκρήξει μάχη. The only natural sense of these words is, 'battle will never break forth.' This may mean, 'the enemy will never be able to break forth (like a torrent bursting through a barrier), and carry confusion into our ranks.' Ajax will suffice to stem the tide.—The words could not mean, 'the battle (on our side) will never break up.' For the verb, cp. Arist. *Meteor.* 2. 8 (p. 366 b 32) ἐκρήξασ ἐὶς τὸν ὑπὲρ γῆς τόπον φανερώς ὥσπερ ἐκνεφίας ἐξῆλθεν ὁ κινήσας ἀνεμος.

776 ε. τοιοῖσδέ τοι: cp. *El.* 984 τοι

αὐτὰ τοὶ νῶ πᾶς τις ἐξερεῖ βροτῶν: fr. 25 τοιαυτὰ τοὶ σοὶ . . λέγω: Aesch. *Ag.* 903 τοιοῖσδέ τοι νιν ἀξιώ προσφθέγγμασιν. With the τοῖς of the MSS., τοιοῖσδε would be predicative ('such were the words by which . .'). But τοι suits the final comment.

ἄστεργῆ, pass., 'not to be desired,' as in *O. T.* 228 πεύσεται γὰρ ἄλλο μὲν | ἀστεργές οὐδέν (the only other place where it occurs). The mildness of the word gives it a peculiar force: cp. *Tr.* 745 ἀζηλον . . ἐργον.—ἐκτίσασ' ὄργην: cp. *El.* 1003 κακὰ | κτησώμεθ': *Tr.* 793 κατακτῆσαιτο λυμαντῆν βίον: fr. 101. 3 εὐκλειαν ἂν κτῆσαιτο μάλλον ἢ ψόγον.—οὐ κατ' ἀνθρώπων φρονῶν: *Ant.* 768 φρονεῖτω μείζον ἢ κατ' ἀνδρῶν.

778 ε. ἔστι=εἶ: cp. 783, *Ph.* 422.—αὐτοῦ . . σωτήριος: the dat. of the person is usual with σωτήριος: but cp. Aesch. *Ag.* 1156 γάμοι . . δλέθριοι φίλων: Her. 2. 74 ἀνθρώπων . . δηλήμονες.—σὺν θεῷ, qualifying the augury: cp. Eur. *Med.* 915 πολλὴν ἔθηκε σὺν θεοῖς προμηθεῖαν: *Ar. Pl.* 114 εἶν θεῷ δ' εἰρήσεται. *O. T.* 145 εὐτυχεῖς | σὺν τῷ θεῷ φανώμεθ' (=σὺν Ἀπόλλωνι).

780 ὁ δ' . . Τεῦκος: cp. *Ph.* 371 ὁ δ' εἶπ' Ὀδυσσεύς (n.).

εὐθὺς ἐξ ἔδρας, immediately on rising from his seat beside Calchas (750 n.). No sooner had Calchas finished, than Teucer rose, and sent the messenger, who was close by,—sitting among the λαοί.

- πέμπει με σοὶ φέροντα τάσδ' ἐπιστολάς  
 Τεύκρος φυλάσσειν. εἰ δ' ἀπεστερήμεθα,  
 οὐκ ἔστιν ἀνὴρ κείνος, εἰ Κάλχας σοφός.
- ΧΟ. ὦ δαῖτα Τέκμησσα, δύσμορον γένος,  
 ὄρα μολοῦσα τόνδ' ὅποι' ἔπη θροεῖ. 785  
 ξυρεῖ γὰρ ἐν χρῶ' τοῦτο μὴ χαίρειν τινά.
- ΤΕ. τί μ' αὖτάλαιναν, ἀρτίως πεπαυμένην  
 κακῶν ἀτρύτων, ἐξ ἔδρας ἀνίστατε;
- ΧΟ. τοῦδ' εἰσάκουε τάνδρος, ὡς ἦκει φέρων  
 Αἴαντος ἡμῶν πράξιν ἣν ἤλγησ' ἐγώ. 790
- ΤΕ. οἴμοι, τί φης, ἀνθρωπε; μῶν ὀλώλαμεν;
- ΑΓ. οὐκ οἶδα τὴν σὴν πράξιν, Αἴαντος δ' ὅτι,  
 θυραῖος εἶπερ ἔστιν, οὐ θαρσῶ πέρι.

782 Τεύκρος] Blaydes conj. αὐτὸν: Wecklein, κείνον. ἀπεστερήμεθα] ἀπεστηρή-  
 μεθα L, the first η from a corrector; under it is another letter (ω? not ε). Wakefield  
 conj. ἀφουστερήμεθα: Badham, ἀρ' ὑστερήσαμεν: Schenkel, ἀρ' ὑστερήμεθα: Bergk, εἰ  
 δ' ἀπεστ', ἡρήμεθα. 783 οὐκ ἔστιν ἀνὴρ ἐκεῖνος L: οὐκ ἔστιν ἀνὴρ κείνος most MSS.,  
 and Ald. For οὐκ ἔστιν, Heimsoeth and Blaydes conj. οὐκ ἔστ' ἔτ'. 784 δύσμορον  
 γένος] Schenkel and Blaydes conj. δύσμορος γέναι. 785 δραι L. In L the δ' of τόνδ'

(Cp. *Il.* 2. 96 λαῶν ἰζόντων,—in the  
 agora.) Some take εὐθὺς ἐξ ἔδρας as=  
 'immediately, from his seat,'—i.e., with-  
 out rising (so that he would beckon or  
 call the man to him): cp. *Il.* 19. 77 αὐτ-  
 ὄθεν ἐξ ἔδρας, οὐδ' ἐν μέσσοισιν ἀναστὰς:  
*Od.* 13. 56 (ἔσπεισαν) αὐτόθεν ἐξ ἔδρων,  
 'even there as they sat.' But in those  
 phrases αὐτόθεν helps to fix the sense:  
 whereas ἐκ following εὐθὺς regularly de-  
 notes the point from which the further  
 action sets out (εὐθὺς ἐξ ἀρχῆς, εὐθὺς ἐκ  
 νέου, etc.). Hence εὐθὺς ἐξ ἔδρας ought  
 to mean, 'immediately after sitting.'—  
 Other explanations of ἐξ ἔδρας are: (1)  
 'from where I (the messenger) sat.'  
 (2) 'After the sitting of the council.'  
 But Teucer would not wait for that.  
 (3) 'Leaving the council' (or strictly, its  
 neighbourhood, since Calchas had come  
 apart from it, 750). This would imply  
 that Teucer had been included in the ξύν-  
 εδρος κύκλος: but the tone used towards  
 him by Menelaüs (1120 ὁ τοξότης) and  
 Agamemnon (1235 δούλων) makes this  
 very unlikely.

Teucer sends a messenger, instead of  
 going himself, probably because he hopes  
 that his mediation with the chiefs may  
 do some good. What he dreads is simply  
 that Ajax should leave the tent; and a

message could prevent that. He has no  
 cause to suspect that Ajax meditates  
 suicide.

781 ε. ἐπιστολάς: *Tr.* 493 n.—φυ-  
 λάσσειν, (these mandates) for you to  
 observe; cp. Aesch. *Suppl.* 179 ἀνῶ  
 φυλάξαι τὰμ' ἔπη δελτουμένας: and for  
 the expegetic inf., *O. C.* 231 πῶνον . .  
 ἀντιδίδωσιν ἔχειν.—φυλάσσειν should not  
 be taken as governing Αἴαντα understood.  
 —ἀπεστερήμεθα: 'deprived' (of the power  
 to obey the command); hence, 'frus-  
 trated.' Cp. *O. T.* 769 ff., where Iocasta  
 says, ἀξία δέ που μαθεῖν | κἀγὼ κ.τ.λ.,  
 and Oed. replies, κοῦ μὴ στερηθῆς (sc. τοῦ  
 μαθεῖν). Eur. *Andr.* 913 κἀκτενας, ἣ τις  
 συμφορὰ σ' ἀφειλετο; (i.e., τὸ κτεῖναι,—  
 'prevented' or 'baffled' thee).—Wake-  
 field's ἀφουστερήμεθα is a perf. pass. which  
 nowhere occurs: a better conjecture is  
 Badham's εἰ δ' ἀρ' ὑστερήσαμεν: but the  
 text appears sound.

784 ε. δαῖτα, pass., 'afflicted' (δαῖτα,  
 to burn), as in Aesch. *Pers.* 280, etc.  
 For the act. sense, 'hostile,' which is  
 more frequent, see above, 365. The epic  
 form δῆϊος (which never means 'wretched')  
 is foreign to Tragedy, which, however,  
 admits ἀδῆϊος (*O. C.* 1533) and δρηῶν (*ib.*  
 1319).—γένος, 'being,' 'creature,' an epic  
 use: *Il.* 9. 538 (Artemis) ἣ δὲ χολωσα-

where they sat than he sent me with these mandates for thy guidance. But if we have been foiled, that man lives not, or Calchas is no prophet.

CH. Hapless Tecmessa, born to misery, come forth and see what tidings yon man tells; this peril touches us too closely for our peace.

*Enter TECMESSA.*

TE. Why do ye break my rest again, ah me, when I had but just found peace from relentless woes?

CH. Harken to yon man, and the tidings of Ajax that he hath brought us, to my grief.

TE. Alas, what sayest thou, man? Are we undone?

ME. I know not of thy fortune, but only that, if Ajax is abroad, my mind is ill at ease for him.

has been added above the line.

**786** ξυρεῖ..τινά. Leeuwen would substitute this verse for 812 (σώζειν..θανεῖν). **789** ὡς made in L from δσ. **790** πράξιν] Reiske conj. βάζιν (because πράξιν recurs in 792), which Bothe and Hartung adopt. **791** ἀνθρωπε] L seems to have ὠνθρωπε, though it might be read as ὠνθρωπε, in which case the accent would be a trace of an original δ: the ω, however, does not seem to have been made from α. Cp. 1154. ὠνθρωπε A, etc., and Ald.: ἀνθρωπε Γ, T, and others. **792** Αἴαντος δ' ὅτι] Nauck conj. Αἴαντος δέ τοι.

μένη διον γένος λοχίαρα: *ib.* 6. 180 (the Chimaera) ἢ δ' ἀρ' ἐπν θεῖον γένος οὐδ' ἀνθρώπων.—*θοροί*: 67 n.

**786** ξυρεῖ..ἐν χροῖ. The metaphor from close shaving (*Her.* 4. 175 κείροντες ἐν χροῖ) means that the moment is critical: παροιμία ἐπὶ τῶν ἐπικινδύνων πραγμάτων. The razor grazes the surface of the flesh. It would convey a different notion if we said, 'the knife cuts to the quick.' (The Lat. *tondere ad vivam cutem* is used of 'fleecing' a person in Plaut. *Bacch.* 2. 3. 8.) Thus the different image in *Ant.* 996, ἐπὶ ξυροῦ τύχης, is yet kindred in purport. For ἐν χροῖ, cp. Lucian *Adv. Indoct.* 3 τῆς ἐν χροῖ πρὸς τὰ βιβλία συνουσίας.—The dat. χροῖ occurs only in this phrase. Sophocles has χροῖ in *Ant.* 246, *Tr.* 767, and the Ion. χροῖ in *Tr.* 605. Cp. γέλω (*Od.* 18. 100), ἔρω (*ib.* 212), ἰδρῶ (*Il.* 17. 385), φῶ ('light,' *Eur.* fr. 534).

μὲ χαίρειν τινά: inf. of result, without ὥστε: 822: *Ant.* 63 ἀρχόμεθ' ἐκ κραισάων, | καὶ ταῦτ' ἀκούει κ.τ.λ. (n.).

**787** ε. Tecmessa, who, at the desire of Ajax (684), had withdrawn into the tent (692), now re-enters, with Eurysaces (cp. 809).—ἀπύτων: *Pind.* *P.* 4. 178 ἀπυτον πόνον: *Moschus* 4. 69 ἀπύτοιον | ἔλγσει μοχθίζουσαν.

**790** πράξιν, 'fortune,' 'plight,' the usual sense of the sing. in Sophocles (*O. C.* 560 n.). The word is somewhat strange, since the message announces nothing new which has befallen Ajax, but merely points to an imminent crisis in his fate. This is the true recommendation of the conjecture βάζιν,—not the fact that πράξιν recurs in 792. But φέρον..πράξιν may be a reminiscence of *Pers.* 248 (a play of which there are several echoes in the *Ajax*): καὶ φέρει ('announces') σαφές τι πράγος ἐσθλὸν ἢ κακὸν κλύειν.—'ἤλγησ': for the aor. cp. 693 n.

**791** ἀνθρωπε: cp. 1154. These seem to be the only examples of this voc. in Tragedy, as Elmsley observed. If we add ὠ, ὠνθρωπε is the correct form (by the rule that, in crasis, the accent of the second word is kept: cp. ὠγαθέ). But the absence of ὠ makes the voc. a little less familiar and colloquial.—ἀλάλαμεν: like Deianeira's σεσώσαμεθα (*Tr.* 83).

**792** ε. Αἴαντος is governed by πύρι; but, coming immediately after πράξιν, it would necessarily strike the ear as if opposed to τὴν σὴν: 'I do not know thy plight, but (I do know) that of Ajax,—viz., that, if he is abroad, I fear for him.' It would not be well, however, to omit the comma after πράξιν, and so bind it

- TE. καὶ μὴν θυραῖος, ὥστε μ' ὠδίνειν τί φῆς.  
 ΑΓ. ἐκείνον εἶργεν Τεῦκρος ἐξεφίεται 795  
 σκηνῆς ὑπαυλον μῆδ' ἀφιέναι μόνον.  
 TE. ποῦ δ' ἐστὶ Τεῦκρος, καπὶ τῷ λέγει τάδε;  
 ΑΓ. πάρεστ' ἐκείνος ἄρτι· τήνδε δ' ἔξοδον  
 ὀλεθρίαν Αἴαντος ἐλπίζει φέρειν.  
 TE. οἴμοι τάλαινα, τοῦ ποτ' ἀνθρώπων μαθῶν; 800  
 ΑΓ. τοῦ Θεστορείου μάντεως, καθ' ἡμέραν  
 τὴν νῦν, ὅτ' αὐτῷ θάνατον ἢ βίον φέρει.  
 TE. οἱ γῶ, φίλοι, πρόστητ' ἀναγκαίας τύχης,  
 καὶ σπεύσαθ' οἱ μὲν Τεῦκρον ἐν τάχει μολεῖν,

794 θυραῖος] θυραῖός γ' Elmsley.—μ' made in L from κ'. 796 ἀφιέναι] In L a letter (μ?) has been erased between α and φ.—μόνον] Schneidewin conj. δόμων. 799 ἐλπίζει φέρειν] Bothe conj. ἐλπίζειν φέρει ('metuere nos facit'): Bergk, ἐλπίζει φρεσίν: F. W. Schmidt, ἐλπίζει βέπειν: Badham, ἐλπίζει φθάνειν: Enger, ἐλπίζει κυρεῖν (adopted by Nauck and Wecklein). Blaydes writes, *δλεθρον εἰς Αἴαντος ἐλπίζει φέρειν*. He also suggests (with *δλεθρίαν*) *ἐλπίζει πέλνει*, or *ἐλπίζειν θροεῖ*. Paley conj. *ἐλπίζω φέρειν* (with *λέγεις* for *λέγει* in 797): or *ἐλπίζειν φέρω*.

strictly to *Αἴαντος*. That slight pause helps to prepare the ear for the coming construction with *πέρη*.

794 καὶ μὴν in assent: cp. *El.* 556 καὶ μὴν ἐφίημι'. The conjectural insertion of γ' after *θυραῖος* is plausible (cp. 531 n.), but needless.—ὠδίνουσα τῶν ἀφιγμένων | ψυχὴν ἐτήκου νόστος εἰ γενησεται |.

795 εἶργεν: 753 n.—ἐξεφίεται: the only instance of this compound, except Eur. *I. T.* 1468, where *ἐξεφίεμαι* has a like sense. But *ἐξαφιέναι* (*Tr.* 72) was current in prose. Cp. the unique *ἐξαπείδομεν* in *O. C.* 1648.—σκηνῆς ὑπαυλον: *El.* 1386 *δυμάτων ὑπὸστεγοί* (n.).

797 καπὶ τῷ: 'by reason of what?' Here *ἐπὶ* with dat. denotes cause or occasion (rather than aim, 'with a view to what?'). Cp. *El.* 333 *ἀλγῶ πὶ τοῖς παροῦσιν* (and *ib.* 1230): *Ph.* 174 *ἀλύει δ' ἐπὶ παντὶ τῷ | χρεῖαι ἱσταμένῳ*.

798 ε. τήνδε δ' ἔξοδον.. φέρειν. There is strong reason to think that *φέρειν* is genuine, and has the sense of 'tending towards.' For (1) Sophocles has thus used *φέρειν* in *O. T.* 517 *εἰς βλάβην φέρον*: *ib.* 519 f. *οὐ γὰρ εἰς ἀπλοῦν | ἢ ζῆμα μοι τοῦ λόγου τούτου φέρε*: *ib.* 991 *εἰς φόβον φέρον*. Cp. Her. 1. 10 *εἰς ἀσχύνην φέρει*. (2) This sense precisely suits the context here, where the apprehension is *vague*;

Calchas had not said *how* the *ἔξοδος* was to be fatal, but merely that it was to be prevented, on pain of never again seeing Ajax alive. But *δλεθρίαν.. φέρειν* could not mean, 'is of fatal tendency.' Such a fusion of *δλεθρίαν εἶναι* with *φέρειν εἰς δλεθρον* is impossible.

Nor can we render: 'He (Teucer) forebodes that this going-forth, which he announces, will be fatal to Ajax.' *φέρειν* could be said only of the messenger—not of the man who sends him. Paley's conjecture, *ἐλπίζω φέρειν*, meets the point as to *φέρειν*, but the change to the first person is too harsh. Bothe's *ἐλπίζειν φέρει* ('Teucer announces that he forebodes,' etc.) strains both verbs. Enger's *ἐλπίζει κυρεῖν* is somewhat tame, and does not seem very probable.

Could *δλεθρίαν Αἴαντος* have come from *Αἴαντος εἰς δλεθρον*? Easily, doubtless, if *εἰς* had been lost after *-ος*. I incline to this solution. *Αἴαντος εἰς δλεθρον* is not only intrinsically better, but also slightly more probable, than *δλεθρον εἰς Αἴαντος* (the reading of Blaydes in his text), since then *εἰς* follows *-ον*, and its unusual position would also tend to prevent its being overlooked. But the place of *εἰς* after its case is no objection, since *Αἴαντος* is an attributive gen.: see *O. T.* 178 n.

801 ε. τοῦ Θεστορείου μάντεως: *Il.* 1. 69 *Κάλχας Θεστορίδης, ὠλονοπόλων ἔχ'*

TE. He is abroad indeed, so that I am in anguish to know thy meaning.

ME. Teucer straitly commands that ye keep Ajax under shelter of the roof, and suffer him not to go forth alone.

TE. And where is Teucer, and wherefore speaks he thus?

ME. He hath but now returned; and forbodes that this going forth is fraught with death to Ajax.

TE. Unhappy me! from whom can he have learned this?

ME. From Thestor's son, the seer, this day,—when the issue is one of life or death for Ajax.

TE. Ah me, my friends, protect me from the doom threatened by fate! Speed, some of you, to hasten Teucer's coming;

Canter, *διεθρίως Αϊαντος ἐλπίζει φέρειν*: Musgrave, *διεθρίως Αϊαντ' ἐς ἐλπίζει φέρειν*. 802 δτ' L, with most MSS., and Ald.: *ἦτ', ἦετ', or ἦ τ' r*. Blaydes conj. *ὁ δ'*. The conjecture *δς* was made first by Fr. Jacobs (1790), but also by Wunder and by a writer in *Class. Journ.* VII. p. 246.—*φέρειν*] Wecklein and Blaydes write *θροεῖ*. 803 οἱ γῶ r: οἱ ἐγῶ L with most MSS. and Ald.:—*τύχης*] *τύχας* L<sup>3</sup> (=Lb), with *η* written above *α*.

*ἄριστος*. Cp. above, 134, *Τελαμῶνε παῖ*: and n. on *O. T.* 267. According to one legend, Thestor was the son of Idmon (*Ἰδμων*), the seer who accompanied the Argonauts, and whose father was Apollo (schol. Apoll. Rhod. I. 139). The name *θέσ-τωρ* is from the root *θεσ*, 'desire,' 'pray,' whence *θεσοάμενος* (= *αἰτησάμενος*, Archil. fr. 11, etc.), *πολύθεστος* 'much besought' (Curt. *Étyim.* vol. II. p. 137): meaning, 'one who prays to the gods.' *Κάλχας* is prob. from *καλχαίνω*, one who 'darkly broods' on futurity (*Αἰντ.* 20 n.). *δτ' αὐτῶ . . φέρεν*. The traditional *δτ'* (*δτε*) seems right. Tecmessā has already heard that the *ἐξοδος* is perilous. The new fact which she is now to learn is that 'this day' must decide the fate of Ajax. If, however, *δτ'* be changed to *δς*, then this new fact will not be told, unless the words *καθ' ἡμέραν τὴν νῦν* be taken with what follows (*δς . . φέρεν*). But they go more naturally with what precedes them (*τοῦ . . μάντεως*, sc. *μαθῶν*).

If *φέρειν* be sound, the subject to it is *ἡ ἐξοδος* (798). There is nothing harsh in this, since the *ἐξοδος* is the matter uppermost in the minds of the speakers. *φέρειν . . θάνατον ἢ βίον* then means, 'is fraught with death or life': cp. *Ph.* 109 *εἰ τὸ σωθῆναι γε τὸ ψεῦδος φέρεν*: *El.* 84 *ταῦτα γὰρ φέρεν | νίκην*: *ib.* 1042 *χὴ δικὴ βλάβην φέρεν*. The subject to *φέρειν* is certainly not *ἡμέρα ἢ νῦν*. If Calchas were subject

to *φέρειν*, the verb would mean *ἀγγέλλει*: but, for this sense, the subject must be the *ἀγγελος* himself, not the sender. There is no parallel for *φέρειν* as = merely 'portends.'

It is possible that *ΦΕΡΕΙ* came, under the influence of *ΦΕΡΕΙΝ* in 799, from *ΘΡΟΕΙ* (the subject being Calchas): but we should not be warranted in altering the text. Wecklein and Blaydes, reading *θροεῖ*, compare *O. C.* 1425 (*τὰ τοῦδε μαντεύμαθ'*, *δς σφῶν θάνατον ἐξ ἀμφοῖν θροεῖ*).

803 οἱ γῶ: rare in Tragedy: in *El.* 674, 1115 *τάλανα* is added: but cp. *Eur. Ph.* 1274 οἱ γῶ, *τί λέξεις;—πρόστητ'*, place yourselves (as it were) *in front of* it, i. e., 'interpose between it and me,' 'defend me from it.' Cp. *Her.* 9. 107 οἱ δορυφόροι οἱ Μασιστέω προστήσαν (sc. *αὐτοῦ*). For the usage of *προστήναι*, see on *El.* 980.—*ἀναγκαίας τύχης*, the fortune impending over Tecmessā from that *ἀνάγκη*, or destiny, which Calchas has expounded. Cp. 485.—Not, 'avert the fatal chance' which threatens Ajax (as if they were to place themselves between *him* and the *τύχη*).

804 *Ξ.* οἱ μὲν, the messenger, and the *πρόσκολοι* of Ajax, who are to hasten to the camp: οἱ δὲ . . οἱ δὲ, the two divisions of the Chorus, who are to search the coast.—*Τεῦκρον μολεῖν*, depending on *σπεύσατε*: cp. *Her.* 1. 74 *ἔσπευσαν . . εἰρήνην ἐνωτοῖσι γενέσθαι*.

- οἱ δ' ἐσπέρους ἀγκῶνας, οἱ δ' ἀντηλίους 805  
 ζητεῖτ' ἰόντες τάνδρὸς ἕξοδον κακῆν.  
 ἔγνωκα γὰρ δὴ φωτὸς ἠπατημένη  
 καὶ τῆς παλαιᾶς χάριτος ἐκβεβλημένη.  
 οἴμοι, τί δράσω, τέκνον; οὐχ ἰδρυτέον·  
 ἀλλ' εἶμι καγὼ κείσ' ὅποιπερ ἂν σθένω. 810  
 χωρῶμεν, ἐγκονῶμεν, οὐχ ἔδρας ἀκμῆ  
 σώξειν θελοντας ἄνδρα γ' ὃς σπεύδη θανεῖν.  
 ΧΟ. χωρεῖν ἔτοιμος, κοῦ λόγῳ δεῖξω μόνον.  
 τάχος γὰρ ἔργου καὶ ποδῶν ἄμ' ἔψεται.

**805** ἐσπέρους] L has an erasure at ου: it is not clear whether it was α or ο.—ἀγκῶνας] Blaydes conj. αὐλῶνας.—ἀντηλίους L, etc., and Suidas s.v. ἀγκῶν: ἀντηλίους r, and Ald. **806** τάνδρὸς L, with most mss., and Ald.: ἀνδρὸς A, Γ, and others.—κακῆν] Wecklein writes λαβεῖν. **810** κείσ' κείσε L.—ὅποιπερ] δπη περ Ien. **811** ἐγκονῶμεν] ο made in L from ω. **812** σώξειν θελοντες (made

ἐσπέρους...ἀντηλίους. So in Eur. *Or.* 1258 ff. the Chorus is divided into two ἡμῆχόρια, which, by Electra's direction, guard respectively the east and the west side of the palace at Mycenae:—HM. χωρεῖτ', ἐπειγόμεσθ'. ἐγὼ μὲν οὖν τριβὸν | τόνδ' ἐκφυλάξω, τὸν πρὸς ἡλίου βολᾶς. | HM. καὶ μὲν ἐγὼ τόνδ', ὃς πρὸς ἐσπέ- | ραν φέρει. There, the 'eastward path' is the παράδος on the spectator's left; the 'westward,' that on his right. In the *Orestes*, however, the hemichoria do not leave the orchestra. The Ionic form ἀντήλιος was used in Tragedy: so ἀπηλιώτης, even in Attic prose. ἀνθήλιος occurs first in the comic poet Theopompus (circ. 390 B.C.).—ἀγκῶνας, the bends or bays of the coast, as in Her. 2. 99 ἀγκῶν is a bend of the Nile. The acc. depends on ἰόντες (*O. T.* 637 οὐκ εἰ σύ τ' οἴκου).—ζητεῖτ', a new finite verb, instead of an inf. ζητεῖν, parallel with μολεῖν. This is a tendency of Greek idiom: cp. *Ph.* 216 (βοᾶ), *O. C.* 351 (ἡγεῖται), *Tr.* 267 (φωνεῖ), *ib.* 677 (φθίνει).

**807** ε. φωτὸς ἠπατημένη, deceived by him: schol. καταφρονήσας ἠπάτησέ με. Cp. Eur. *Or.* 497 πληγῆς θυγατρὸς. Others understand, 'deceived concerning (or in) him': but the genitive will hardly yield that sense.—She refers esp. to his words in 684—692.—χάριτος: cp. 212 (στέρξας ἀνέχει), and her words in 520 ff.—ἐκβεβλημένη: for the assonance (after ἠπατημένη) with the end of the last v., cp. 1085 f.: *Ph.* 121 f.: *Tr.* 1265 f.

**809** ε. τί δράσω, τέκνον; She shrinks from leaving the child, but decides that she must, and leaves him at the tent (cp. 985), where she rejoins him after v. 973.—ὅποιπερ ἂν σθένω. These words, implying that she has no strength to go far, are significant, because she is to find the body of Ajax near the tent (891), while the Chorus have been vainly seeking him further off.

**811** ε. ἐγκονῶμεν: cp. 988: *Tr.* 1255 (n.).—οὐχ ἔδρας ἀκμῆ: cp. *El.* 22 ἔργων ἀκμῆ: *Ph.* 12 ἀκμῆ γὰρ οὐ μακρῶν ἡμῶν λόγων. Verse 812 seems genuine. The fear which had haunted Tecmessa from the moment when Ajax regained his sanity (326), and which his words had lulled, has been revived by the message of Calchas. The definite expression of that fear, by σπεύδη θανεῖν, is a fitting close to this scene, and prepares for the next.

As to the diction of the verse, three points claim notice. (1) The γε after ἄνδρα emphasises, not that word, but the whole clause, ἄνδρα ὃς σπεύδη θανεῖν. Cp. *Ant.* 213 f., 648 f.: *El.* 1506: *O. C.* 1278. It contrasts ἔδρας with his σπουδή. (2) σπεύδη is the original reading to which L's points (cr. n.). It generalises the statement. (3) θελοντας, which was written by the first hand in L, is in its turn supported by σπεύδη as against θελοντες: for, if the sentiment is general, it will depend on οὐχ ἔδρας ἀκμῆ more fitly than on χωρῶμεν. In



let others go to the westward bays, and others to the eastward, and seek the man's ill-omened steps. I see now that I have been deceived by my lord, and cast out of the favour that once I found with him. Ah me, my child, what shall I do? We must not sit idle:—nay, I too will go as far as I have strength. Away—let us be quick—'tis no time to rest, if we would save a man who is in haste to die.

CH. I am ready, and will show it in more than word;—speed of act and foot shall go therewith.

from -ασ) *ἄνδρα (sic) γ' ὅς ἂν σπεύδει* (made from *σπεύδη*) *θαρεῖν* L. (A later hand has sought to delete *ἂν*.) *θέλοντες* or *θέλοντος* τ: *θέλοντες* Ald. The later MSS. are divided between *ἄνδρα γ' ὅς ἂν σπεύδη* (Δ, Aug. c, etc.), and *ἄνδρα γ' ὅς σπεύδει* (Α, etc., and Ald.).—Hermann once wrote *θέλοντας* (the acc. to depend on *οὐχ ἔδρας ἀκμή*), and *ἄνδρα γ' ὅς σπεύδη*: but later *θέλοντες*, and *ἄνδρ' ὅς ἐκσπεύδει*.—Dindorf and others reject the verse. §18 *χωρεῖν*] *χωρεῖν γ' Γ*.

this case, the acc. *θέλοντας* depends on *οὐχ ἔδρας ἀκμή* as = *οὐχ ἰδρυτέον*, a constr. quite possible for poetry: cp. *El.* 479 f. *ἴπαστί μοι θράσος . . κλύουσάν* (n.).

§18 f. *ἴπριμος*, without the verb *εἰμί*, as in *O. T.* 92: *Eur. El.* 796: *Dem.* or. 9 § 4: *Plat. Polit.* 277 E, and often.—*ἴπριον*, the usual antithesis to *λόγῳ*, is defined by *ποδῶν*.

Tecmessa now leaves the scene by the entrance on the spectator's left, leading to the open country. The Messenger, with the servants of Ajax, goes out on the spectator's right, as being bound for the Greek camp.

The Chorus leave the orchestra in two *ἡμιχόρια*, one by the *πάροδος* on the right, the other by that on the left. The withdrawal of the Chorus from the orchestra during the course of a play was called *μετάστασις*: their return, *ἐπιπάροδος*. The other extant examples are:—(1) *Aesch. Eum.*: *μετάστασις* at v. 231: *ἐπιπάροδος* at v. 299. (2) *Eur. Alc.*: μ., 746: ἐ., 872. (3) *Eur. Helen.*: μ., 385: ἐ., 515. (4) *Ar. Eccl.*: μ., 310: ἐ., 478.

A change of scene is now supposed to take place, from the ground in front of the tent of Ajax to a lonely spot on the sea-shore, with trees or bushes (*νάπος*, 892). We do not know how this change was managed. (1) It may have been indicated merely by removing the hangings on the back-wall which represented the *σκηνή* of Ajax. This is A. Müller's view (*Gr. Bühnenalterthümer*, p. 162). (2) Wecklein supposes that a back-wall, representing the *σκηνή*, was drawn back

on right and left, disclosing the new scene.—We cannot assume the use of *περίλατοι* in the poet's time (cp. note at the beginning of the play). Had they been in use, the *περίλατος* on the spectator's left could have turned, so as to represent a new locality (*τόπος*). The right-hand *περίλατος*, indicating the region in which the whole action takes place (*χώρα*), would not have been changed.

The only other Greek play in which a change of scene is certain is the *Eumenides*, where the action begins at the temple of the Delphian Apollo, and passes at v. 235 to that of Athena Polias at Athens. This may have been marked merely by substituting a statue of Athena for one of Apollo.

§18 Ajax is standing at the side of the scene on the spectator's right, near the underwood which screens him when he falls—so that his body is not at first visible to the Chorus when they return to the orchestra, but could be seen by Tecmessa, when she comes on the scene from the left. The point of the sword could probably be seen by the audience. Hesychius quotes Polemon, the sophist in Hadrian's age, as saying that the *συσπαστόν* was used *ἐν Αἶαντος ὑποκρίσει*. It was a short stage-sword, of which the blade ran back; otherwise called *ἀνδρόμητρον* (Hesych., which some refer to *ἀναδραμεῖν*), or *ἀνδρομητρόν*. Cp. *Achilles Tatius* 3. 20 ὁ σίδηρος εἰσω καταδύεται, τοῦτω δ'... ἐν τοῖς θεάτροις ἐχρήτο πρὸς τὰς κιβδηλοῦς σφαγὰς.

The antithesis to *ὁ μὲν σφαγὰς κ.τ.λ.*

- AI. ὁ μὲν σφαγεὺς ἔστηκεν ἢ τομώτατος 815  
 γένοιτ' ἂν, εἴ τῳ καὶ λογίζεσθαι σχολή,  
 δῶρον μὲν ἀνδρὸς Ἑκτορος, ξένων ἐμοὶ  
 μάλιστα μισηθέντος ἐχθίστου θ' ὄραν·  
 πέπηγε δ' ἐν γῆ πολεμία τῇ Τρωάδι,  
 σιδηροβρώτι θηγάνῃ νεηκονίης· 820  
 ἔπηξα δ' αὐτὸν εὖ περιστείλας ἐγώ,  
 εὐνούστατον τῷδ' ἀνδρὶ διὰ τάχους θανεῖν.  
 οὕτω μὲν εὐσκενοῦμεν· ἐκ δὲ τῶνδὲ μοι  
 σὺ πρῶτος, ὦ Ζεῦ, καὶ γὰρ εἰκός, ἄρκεσον.  
 αἰτήσομαι δέ σ' οὐ μακρὸν γέρας λαχεῖν. 825  
 πέμψον τι τῷ ἡμῶν ἄγγελον, κακὴν φάτιν  
 Τεύκρω φέροντα, πρῶτος ὡς με βαστάσῃ  
 πεπτῶτα τῷδε περὶ νεορράντῳ ξίφει,  
 καὶ μὴ πρὸς ἐχθρῶν του κατοπτευθεῖς πάρος  
 ῥιφθῶ κυσὶν πρόβλητος οἰωνοῖς θ' ἔλωρ. 830  
 τοσαῦτά σ', ὦ Ζεῦ, προστρέπω· καλῶ δ' ἄμα

§17 ξένων] ω made in L from α. §18 θ' ὄραν] δ' ὄραν γ. §20 σιδηρο-  
 βρώτι] In L the final ι has been made from η, and ὦ from ὡ. σιδηροβρώτῃ γ.—Nauck  
 would write νεακονίης. §21 αὐτὸν] Morstadt conj. αὐτὸς. §22 θανεῖν]  
 Wecklein writes κτανεῖν, with Morstadt. Mekler conj. θενεῖν. §25 λαχεῖν L  
 (made from λαβεῖν), with most mss., and Ald.: λαβεῖν Pal., T, etc., and as a v. l. in Γ.  
 For γέρας λαχεῖν, Γ and others have λαχεῖν γέρας. §27 φέροντα Τεύκρω Γ.—ὡς  
 made in L from ὄσ.—ὅς με βαστάσει Pal. §28 πεπτῶτα] In L a blot covers  
 the space of the letters τῷ, which have been written large by a corrector in the place

is delayed: it is given by ἐκ δὲ τῶνδε in 823. Meanwhile, the reasons why the weapon should prove deadly have been developed in three clauses (δῶρον μὲν—πέπηγε δ'—ἔπηξα δ'). Hence ὁ μὲν σφαγεὺς κ.τ.λ. is resumed in 823 by οὕτω μὲν εὐσκενοῦμεν.

σφαγεὺς here is simply 'the slayer.' In Eur. *Andr.* 1134 σφαγής are sacrificial knives.—τομώτατος: Plat. *Tim.* p. 61 E σφοδρὸν ὄν καὶ τομὴν.

§16 εἴ τῳ καὶ λογίζεσθαι σχολή: lit., 'if one has leisure ἐπὶ to reason about it,'—when it is ἔργου ἀκμῆ. He is not, indeed, hurried now: he has secured solitude. But in a man like Ajax, who has a deed to do, any words that delay it move a kind of scorn, which gleams through his phrase here: cp. 852 f.

§17 δῶρον μὲν κ.τ.λ. The sword should do its work well, because (1) it is the gift of a foe, (2) it is fixed in hostile

soil, and (3) Ajax has planted it with care.—ἀνδρὸς: cp. *El.* 45 ἀνδρὸς φανο-  
 τείως (n.).—ξένων, because the sword itself had been a ξένιον (661 n.). He means: 'No one ever had such cause to rue the relationship of ξένια as I in the case of Hector—a foe whom I had hated; for his gift has been my bane.' See his words in 661—663. The point is missed if ξένων is taken as merely=βαρβάρων.

§19 f. πολεμία: cp. 459: the soil itself is his enemy.—σιδηροβρώτι: the word occurs only here.—θηγάνῃ=ἀκόνῃ, Aeschylean (*Ag.* 1536).—νεηκονίης, not νεακονίης, is now read here by all edd.: cp. νεηκίης (Hom.), νεηλιφίης (Arist.).

§21 f. περιστείλας denotes merely the careful handling which he gave to it when fixing it in the ground.—θανεῖν, 'so that I should die': its εθνοια will appear in his speedy death. For the inf. of result, without ὥστε, cp. 786 n.

§28 ε. εὐσκενοῦμεν: 'I am well

*The scene changes to a lonely place on the sea-shore.*

*Enter AJAX.*

AJ. The slayer stands so that he shall do his work most surely,—if leisure serves for so much thought,—the gift of Hector, that foeman-friend who was most hateful to my soul and to my sight; 'tis fixed in hostile soil, the land of Troy, with a new edge from the iron-biting whet; and I have planted it with heedful care, so that it should prove most kindly to me in a speedy death.

Thus on my part all is ready; and next be thou, O Zeus— as is meet—the first to aid me: 'tis no large boon that I will crave. Send, I pray thee, some messenger with the ill news to Teucer, that he may be the first to raise me where I have fallen on this reeking sword, lest I be first espied by some enemy, and cast forth a prey to dogs and birds. For thus much, O Zeus,

I entreat thee; and I call also

of some other letters (perh. *καὶ*, as Dübner and Campbell think; but there was room for *τωκῶ*). 880 *κυσίν*] *κυσί* L.—θ' *ἔλωρ* γ, and Ald.: τ' *ἔλωρ* L. 881 *τοσ-αὐτὰ σ', ὦ*] schol. in L, γρ. *τοσαυτὰ σοι*. Some of the later MSS. have *τοσαυτ', ὦ* (omitting *σ'*), but none has *τοσαυτὰ σοι*.—*προστρέπω* schol. in L (*προστρέπω δὲ ἱκετευτικῶς λέγω· προστρόπαιοι γὰρ οἱ ἱκέται*). *προτρέπω* L (made from *προστρέπω*), with apparently all the MSS., Suidas (s. v. *προτρέπω*), and Ald.—*καλῶ* δ' L, with most MSS., Suidas *l. c.*, and Ald.: *καλῶ* θ' γ.

equipped': the preparations are complete. The verb occurs nowhere else; nor is *εὐσκευος* found.—*ἄκ δὲ τῶνδε*, in the next place: cp. 537 n.—*Ζεῦ*. He invokes (1) *Zeus*, to apprise Teucer: (2) *Hermes*, to be his guide to the shades: (3) the *Erinyes*, to avenge him: (4) *Helios*, to give tidings at Salamis: (5) *Thanatos*, to bring the end.

*καὶ γὰρ εἰκόσ*: since Zeus is the ancestor of the *Acacidae* (387).—*αἰτήσομαι*: for the fut., cp. 681 n. The verb takes a double acc., and *λαχεῖν* (sc. *αὐτό*) is epexegetic inf.: cp. *O. T.* 1255 *φοιτῆ γὰρ ἡμῶς ἔγγος ἐξαιτῶν πορεύειν* ('that we should give it'): *Ant.* 1098 *εὐβουλίας δεῖ. λαβεῖν*.—*μακρόν=μέγα* (130 n.):

826 ε. *ἡμῖν*, ethic dat. ('I pray thee'), with imperat. (*O. C.* 1475).—*ἄγγελον*: the fulfilment of this prayer is related in vv. 998 f.—*βαστάσει*, take in the hands, 'lift' (920). Cp. *Eur. Alc.* 724 *βαστάζων νεκρόν=ἐκφέρων*. Cp. *Ant.* 43 *νεκρόν. κουφιεῖς*.—*πεπτώτα περὶ ἕψαι*: cp. 899, 907: *Od.* 11. 424 *ἀποθνήσκων περὶ φασγάνῳ*: *Il.* 13. 570 *περὶ δουρὶ ἤσπαυ'*: *ib.* 8. 86 *κυλιώδμενος περὶ χαλκῶ* (said of a wounded horse, 'writhing about'

the barb of an arrow): *ib.* 23. 30 (*βόες*) *ἀμφὶ σιδήρῳ | σφαζόμενοι*. See on 899.

880 *πρόβλητος* goes closely with the datives: *Her.* 9. 112 *τοὺς μαζοὺς κυσί προέβαλε*. Cp. *Hor. Epod.* 6. 10 *proiectum odoraris cibum*.—*ἔλωρ*, an epic word, once used (in the plur.) by *Aesch.*, *Suppl.* 800 *κυσίν δ' ἐπειθ' ἔλωρα κάπνι-χωροῖς | ἄριστι δέικνον οὐκ ἀναίνομαι πέ-λειν*. Cp. *Il.* 1. 4 *ἀτότους δὲ ἐλώρια τεύχε κύνεσσιν | οἰωνοῖσι τε πᾶσι*.

Ajax forebodes that, as a public enemy, he will suffer the doom which Achilles assigns to Hector (*Il.* 22. 354), Creon to Polyneices (*Ant.* 205), and Electra to Aegisthus (*El.* 1487). The *Atreidae*, in fact, so intended (1064 f.).

881 *τοσαυτὰ σοι. προστρέπω*: the constr. is the same in *O. C.* 50 (*μὴ μ' ἀτιμάσῃς ὧν σε προστρέπω φέρσαι*, where *ὧν=τούτων δ*, and the inf. is epexegetic. The midd. *προστρέπομαι* is ordinarily used for this sense, as in fr. 760. 3: but the act. occurs also in *Eur. Suppl.* 1195, *κακῶς δλέσθαι πρόστροπ'* *Ἀργείων χθόνα* ('pray that..').

*καλῶ* δ' seems better than *καλῶ* θ', in turning to a new invocation.

πομπαιῶν Ἑρμῆν χθόνιον εὖ με κοιμίσει,  
 ξὺν ἀσφαδάστῳ καὶ ταχεῖ πηδήματι,  
 πλευρὰν διαρρήξαντα τῷδε φασιγάνῳ.  
 καλῶ δ' ἀρωγούς τὰς αἰεῖ τε παρθένους 835  
 αἰεῖ θ' ὀρώσας πάντα τὰν βροτοῖς πάθη,  
 σεμνὰς Ἐρινῦς τανύποδας, μαθεῖν ἐμὲ  
 πρὸς τῶν Ἀτρειδῶν ὡς διόλλυμαι τάλας·  
 καὶ σφας κακοὺς κάκιστα καὶ πανωλέθρους 840  
 ξυναρπάσειαν, ὥσπερ εἰσορῶσ' ἐμὲ  
 [αὐτοσφαγῇ πίπτοντα, τὼς αὐτοσφαγεῖς  
 πρὸς τῶν φιλίστων ἐκγόνων ὀλοίατο].

836 ἀσφαδάστῳ] L. Dindorf writes ἀσφαδάστῳ, as Herodian *περὶ μονήρους λέξεως* 23. 6 prescribes σφαδάξω, τεράξω, ματάξω: and so Nauck. 834 διαρρήξαντα] Schol. in L on 833, quoting this v., ἀναρρήξαντα. 835 ε L Mekler brackets the words ἀρωγούς... αἰεῖ θ', so as to make one verse, καλῶ δ' ὀρώσας... πάθη. 836 αἰεῖ τε παρθένους] Blaydes conj. αἰεῖ τ' ἐπηκόους: Meineke, αἰεῖ τ' ἐπαργέμους. 836 αἰεῖ θ' r: αἰεῖ δ' L, with most mss., and Ald. 839—842 καὶ σφας ... ὀλοίατο.

832 The sense of πομπαιῶν (= ψυχοπομπῶν) is defined by χθόνιον, just as in *O. C.* 1548 the context defines a like epithet.—Ἑρμῆς ὁ πομπῶς ἢ τε νερτέρα θεός. See n. there, and on *Ph.* 133 (Ἑρμῆς ὁ πέμπων).

833 ἀσφαδάστῳ, 'without convulsion.' σφαδάξω is from rt. σφάδ, denoting sudden, violent movement: whence σφεδανός, σφοδρός, σφενδόνη (a sling): Curt. *Etym.* § 296. The verb was often used with ref. to a convulsive death-struggle; Eur. fr. 1020 ὁ δ' ἐσφάδαζεν, οὐκ ἔχων ἀπαλλαγῆς: Plut. *Antioch.* 76 σφαδάζοντος (cp. *δυσθανατῶν ib.*). Aesch. *Ag.* 1292 ἐπέχομαι δὲ καιρίας πληγῆς τυχεῖν, | ὡς ἀσφάδαστος, αἱμάτων εὐθνησίμων | ἀπορρύντων, ὄμμα συμβάλλω τῷδε.

The precept to write σφαδάξω (and therefore, as Nauck does, ἀσφάδαστος) dates from Herodian (c. 160 A.D.), but is not confirmed by any such independent evidence as exists in the case of ματάξω (*O. T.* 891). Ellendt writes σφαδάξω, yet ἀσφάδαστος.

πηδήματι, the act of throwing himself upon the sword; Eur. *Helen.* 96 (of Ajax) οἰκείων αὐτὸν ἄλλεσ' ἄλμ' ἐπὶ ξίφος. This swift act, followed by no σφάδασμός, is to be the means (ξὺν) by which Hermes is to lay him to rest.

834 πλευρὰν διαρρήξαντα. Acc. to the legend followed by Aeschylus in his *Θρήνησαι* (fr. 83), Ajax was invulnerable, except in one spot; when he sought to

fall on his sword, it bent 'like a bow,'—until a δαίμων showed him the fatal place. See Introduction, § 4. The schol. here fancies that Sophocles used πλευρὰν with a purposed vagueness,—wishing neither to imitate nor to contradict his predecessor. Rather Sophocles, like the *Iliad*, ignores altogether the legend which Aeschylus used.

835 ε τὰς αἰεῖ τε παρθένους: 'the maidens who live for ever, and who ever behold,' etc.: τὰς αἰεῖ=τὰς αἰεῖ οὐσας. For ὁ αἰεῖ as=ὁ αἰεῖ ὢν, cp. *O. C.* 1700 τὸν αἰεῖ κατὰ | γὰρ σκότον εἰμένους. For παρθένους, *O. C.* 127 τὰνθ' ἀμαιμακετῶν κορᾶν: Aesch. *Eum.* 791 κόραι δυστυχεῖς | Νυκτός: *ib.* 69 γραιῖται, παλαιαὶ παῖδες αἰεῖ οὐ μίγνυται | θεῶν τις, οὐδ' ἀνθρώπος, οὐδὲ θῆρ ποτε.—By his conjecture τὰς αἰεῖ τ' ἐπαργέμους, Meineke meant, 'ever shrouded in the nether gloom.'

αἰεῖ θ' ὀρώσας. Here τε is clearly better than δέ (the reading of L), as in *El.* 1098 f. ὀρθά τ' εἰσηκούσαμεν, | ὀρθῶς θ' ὀδοποροῦμεν. For instances in which τε can fitly be followed by δέ, see *Ant.* 1096 (n.), *Tr.* 143 (n.).—ὀρώσας: *O. C.* 42 τὰς πάνθ' ὀρώσας Εὐμενίδας.

837 σεμνὰς, an especially Athenian epithet of these goddesses: *Eum.* 1040 Ἰλαοὶ δὲ καὶ εὐθύφρονες γὰρ | δεῦρ' ἔτε, Σεμναί: cp. *O. C.* 89 θεῶν | σεμνῶν ἔδραν.—τανύποδας: so elsewhere the Erinyes is χαλκόπους (*El.* 491), καμψίπους ('fleet,'

on Hermes, guide to the nether world, that he lay me softly asleep, without a struggle, at one quick bound, when I have driven this sword into my side.

And I call for help to the maidens who live for ever, and ever look on all the woes of men, the dread, far-striding Furies; let them mark how my miserable life is blasted by the Atreidae. And may they overtake those evil men with doom most evil and with utter blight [even as they behold me fall self-slain, so, slain by kinsfolk, may those men perish at the hand of their best-loved offspring].

Wesseling, Wunder, Dindorf, Cobet and others condemn these four verses. Bothe and Hermann, whom many critics have followed, reject only 841 and 842. See comment.

841 *αὐτοσφαγή* L: *αὐτοσφαγή* r, and Ald.—*αὐτοσφαγείς*] *ἰ* corrected in L from *ι*. 842 *ἐκγόνων* written twice in L, but deleted in the second place.—*ἐκγόνων* r' Ien. and Mosq. b, as Musgrave suggested.

Aesch. *Theb.* 791): cp. *O. T.* 418 *δεινό-  
πους ἀρά*. Aesch. *Eum.* 371 *σφαλερά καὶ  
ταυδρόμοις | κῶλα, δύσφορον ἄταν*.

839—842 *κάκιστα καὶ πανώλ-  
έθρου*: Aesch. *Th.* 552 *πανώλεις παγ-  
κάκως τ' ὀλοάτο*.

The last two of these four verses are certainly spurious, as three things show.

(1) The poet would not have made the dying Ajax pray that the Atreidae may die 'at the hands of their offspring,' unless there had been some legend that they so died. But, according to the current mythology, Agamemnon was slain by his wife and her paramour, while Menelaüs and Helen passed, without dying, to Elysium (*Od.* 4. 561). It is only in later times that we meet with the story of Menelaüs and Helen having been sacrificed by Iphigeneia in the land of the Tauri (Ptolemy *Heph.* 4, cp. Roscher, *Lex.* p. 1951): a myth which the author of these verses may have had in view. Odysseus, indeed, was slain by Telegonus; but he does not come into account here, unless we make the improbable change of *Ἀτρειδῶν* to *Ἀχαιῶν* in 838. [As to the double sense of *αὐτοσφαγής*, with ref. to one who is slain (1) by himself, (2) by a kinsman, see on *Ant.* 56 *αὐτοκτονούντε*.]

(2) These two verses confuse the construction, since *ὥσπερ εἰσορώσ' ἐμέ* (*sc.* *ξυναρπασθέντα*) refers to what precedes: while *τῶς* in 841 refers to *ὥσπερ*.

(3) The form *φλίστος* occurs nowhere else, except as a proper name.

*τῶς* is not elsewhere found in Soph. or Eur.: it is, however, used by Aesch., not

only in lyrics (*Th.* 484, *Suppl.* 69, 670, 691), but once, at least, in a trimeter, *Th.* 637 *ἢ ζῶντ' ἀτιμαστῆρα τῶς ἀνδρ-  
ηλάτην*. We should not, then, insist on *τῶς* as a mark of spuriousness: and *ὀλοάτο* is, of course, free from objection (*O. T.* 1274 *γνώσοάτο* n.). But the case against 841 f. seems conclusive without them.

A more difficult question is whether vv. 839, 840 are also spurious. The schol. in L on v. 841 is as follows:—*τῶς αὐτοσφαγείς: ταῦτα νοθεύεσθαι φασὶν ὑποβληθέντα πρὸς σαφήνειαν τῶν λεγόμενων*. As the lemma, *τῶς αὐτοσφαγείς*, clearly indicates, *ταῦτα* refers only to the two verses 841 f., and not (as Dindorf and others have assumed) to all the four verses 839—842. The surmise was, says the scholiast, that vv. 841 f. were added 'to make the meaning clearer'; *i.e.*, to explain the elliptical phrase, *ὥσπερ εἰσορώσ' ἐμέ*. Such a surmise itself shows that vv. 839, 840 were believed to be older than 841 f. It is indeed plain that all four verses are not by the same author. The incoherent construction noticed above, under (2), was possible for an interpolator whose attention was fixed on *ὥσπερ εἰσορώσ' ἐμέ*, but hardly for one who was forging vv. 839—842 as a whole. If, then, all four verses are condemned, we must assume two independent interpolations.

I incline to think that the two verses 839 and 840 are genuine; because, otherwise, the imprecation on the *πάνδημος στρατός* (844) would follow too abruptly on v. 838. The prayer for the destruction

ἴτ', ὦ ταχεῖαι ποίνιμοί τ' Ἐρινύες,  
 γέεσθε, μὴ φείδεσθε πανδήμου στρατοῦ.  
 σὺ δ', ὦ τὸν αἰπὺν οὐρανὸν διφρηλατῶν 845  
 Ἥλιε, πατρώαν τὴν ἐμὴν ὅταν χθόνα  
 ἴδῃς, ἐπισχῶν χρυσόνωτον ἠνίαν  
 ἄγγειλον ἄσας τὰς ἐμὰς μόρον τ' ἐμὸν  
 γέροντι πατρὶ τῇ τε δυστήνῳ τροφῷ.  
 ἦ που τάλαινα, τήνδ' ὅταν κλύῃ φάτιν, 850  
 ἦσει μέγαν κωκυτὸν ἐν πάσῃ πόλει.  
 ἀλλ' οὐδὲν ἔργον ταῦτα θρηνεῖσθαι μάτην,  
 ἀλλ' ἀρκτέον τὸ πρᾶγμα σὺν τάχει τινί.  
 ὦ Θάνατε Θάνατε, νῦν μ' ἐπίσκεισαι μολῶν·  
 καίτοι σὲ μὲν κάκει προσαιδήσω ξυνών. 855  
 σὲ δ', ὦ φαεννῆς ἡμέρας τὸ νῦν σέλας,  
 καὶ τὸν διφρευτήν Ἥλιον προσενένεπω  
 πανύστατον δὴ κοῦποτ' αὐθις ὕστερον.  
 ὦ φέγγος, ὦ γῆς ἱερὸν οἰκείας πέδον  
 Σαλαμίνοσ, ὦ πατρῶον ἐστίας βᾶθρον, 860  
 κλειναί τ' Ἀθηναί, καὶ τὸ σύντροφον γένος,

**848** [τ'] [τε] L, the second τ (meant for τε) from a later hand.—'Ἐρινύες] In L a second ν has been added by a late hand above the line. 'Ἐρινύες γ, and Ald. **844** γέεσθε] Wakefield conj. σεύεσθε: Morstadt, σπεύδεσθε. **851** πάσῃ] πάσῃ

of his chief foes, uttered in 839 f., leads up to the more sweeping denunciation of the Greek army.

**848** f. ἴτ', in urgent entreaty: *O. C.* 106 (n.).—γέεσθε: *Il.* 20. 258 γευσόμεθ' ἀλλήλων χαλκήρεσιν ἐγγείσων.—πανδήμου στρατοῦ: cp. *Ant.* 7 πανδήμῳ πόλει (n.). As to this curse, see Introduction, § 13.

**846** αἰπὺν, lit. 'steep,' as the sun is said to 'climb' the sky towards the meridian.—οὐρανὸν διφρηλατῶν: *Eur. Andr.* 1011 (Poseidon) ἵπποισ διφρευῶν ἄλιον πέλαγος.

**847** ἴδῃς: for the non-emphatic word thus placed, and followed by a pause, cp. 332 ἡμῶν, n.—χρυσόνωτον ἠνίαν. Cp. *O. C.* 693 χρυσάνιος Ἀφροδίτα (n.). 'Golden' is similarly an Homeric epithet, not only of reins, but of shoes (*Il.* 24. 340 πέδιλα.. χρύσεια), a belt (*Od.* 11. 610 χρύσεος.. τελαμών), and a girdle (*Od.* 5. 231). Helbig (*Das hom. Epos*, p. 86) supposes that overlaying with gold-leaf is denoted in all these cases. Achilles Tattius (i. 14) refers to φαλάροις ἀργυροῖς,

χρυσαῖς ἠνίαισ, as parts of a luxurious equipment. The epithet in *Anth. Pal.* 7. 219, οὐκέτι χρυσοχάλινον δρᾶ δρόμον ἡελίοιο, refers to the bit or bridle, not to the reins.

**849** τροφῷ = μητρὶ, as one's 'mother-country' is called simply τὴν θρέψασαν by Lycurg. *In Leocr.* § 47.

**850** f. ἦ που: 622.—ἦσει.. κωκυτὸν: cp. 627 αἰλιον.. | ἦσει. *Tr.* 866 ἠχέι τις.. | κωκυτὸν. *Eur. Ph.* 1350 ἀνάγετ' ἀνάγετε κωκυτὸν.—ἐν πάσῃ πόλει. This is Homeric: Sophocles is thinking of the lamentation for Hector, begun by Cassandra: *Il.* 24. 703 κώκυσέν τ' ἄρ' ἔπειτα γέγωνέ τε πᾶν κατὰ ἄστυ: cp. *id.* 776 (after Helen's lament) ὡς ἔφατο κλαίουσ· ἐπὶ δ' ἔστανε δῆμος ἀπειρών. There is more of Athenian feeling in the surmise concerning Eurydice (*Ant.* 1247), ἐς πόλιον γόουσ | οὐκ ἀξιώσει.

**852** f. ἔργον: 12 n.—ἀλλ'.. ἀλλ'. The second ἀλλὰ here merely opposes its own clause to that which the first ἀλλὰ introduces, as in *El.* 881 ἀλλ' οὐχ ὄβρει | λέγω τάδ', ἀλλ' ἐκείνον ὡσ παρόντα νῦν.

Come, ye swift and vengeful Furies, glut your wrath on all the host, and spare not!

And thou whose chariot-wheels climb the heights of heaven, thou Sun-god, when thou lookest on the land of my sires, draw in thy rein o'erspread with gold, and tell my disasters and my death to mine aged father and to the hapless woman who reared me. Poor mother! I think, when she hears those tidings, her loud wail will ring through all the city. But it avails not to make idle moan: now for the deed, as quickly as I may.

O Death, Death, come now and look upon me! Nay, to thee will I speak in that other world also, when I am with thee. But thee, thou present beam of the bright day, and the Sun in his chariot, I accost for the last, last time,—as never more hereafter. O sunlight! O sacred soil of mine own Salamis, firm seat of my father's hearth! O famous Athens, and thy race kindred to mine!

L, made from *πάσι*.

§§§ *σὺν τάχει τιμ[ε]* For *τάχει* Nauck conj. *τύχη*: for *τιμ[ε]*, Schenkel *τανὺν*, Nauck *δέ τῷ*.—Geel rejects the v. §§§ Geel rejects this v. also.

§§§ *τὸ νῦν σέλας*] Nauck conj. *σέλας τόδε*: Meckler, *ἀγνὸν σέλας*. §§§ *καὶ οὐποτ'* L. §§§ *σαλαμῖνος* made in L. from *σαμῖνος*. The corrector was obliged to place λ where σ had been, so that the letters *σα* project into the margin.

§§§ *ε. Θάνατε. Ph. 797 ὦ Θάνατε Θάνατε, πῶς δὲ καλούμενος | οὕτω κατ' ἡμᾶρ οὐ δύνα μολεῖν ποτέ; Aesch. fr. 255 ὦ Θάνατε παιᾶν, μή μ' ἀτιμάσης μολεῖν.—κακέε=καὶ ἐν Ἄιδου (Ani. 76, El. 356). In Hesiod *Theog.* 758 ff. Thanatos and Hypnos are the sons of Night, and dwell near Hades and Persephonè. A relief from Ephesus shows Thanatos, winged, and girt with his sword, in the nether world, at the moment when Hermes is about to bring Alcestis back to the sunlight. See Baumeister, *Denkmäler* p. 281 (pl. 281), and *ib.* 1730, where C. Robert's interpretation of the subject is given.*

The absence of caesura gives a more deliberate weight to *σὲ μὲν κακέε*: cp. 994: *Ph.* 1360 *εἶα κακῶς αὐτοῖς ἀπόλλυσθαι κακοῖς*, and *ib.* 101: *Ani.* 44.

§§§ *ε. τὸ νῦν σέλας, i.e., 'which I see now, but soon shall see no more.'* Cp. 753 *κατ' ἡμᾶρ τοῦμφανὲς τὸ νῦν τόδε. —διφρευτήν* (845): cp. *Ani.* 1005 *τρόχους ἀμλλητήρας ἡλίου*, 'courses of the sun's swift chariot.' For *καὶ τὸν*.. "Ἡλιον (instead of *καὶ σέ, ὦ Ἥλιε*), cp. 862 n.

§§§ *πανόστατον δῆ*: cp. 992 *ἀπάντων δῆ.—κούποτ'*.. *ὑπτερον*: *Ani.* 808 *νάετον . . φέγγος λεύσσοσαν ἀέλιου, | κούποτ' ἀδθῖς*.

§§§ *ε. ἱερὸν*: an epithet given to cities in respect of their *πολισσοῦχοι* or *ἐγχώριοι θεοί*: cp. 1221. Ajax refers esp. to Zeus and the Aeacidae. Among the shrines of Salamis in the poet's day were those of Athena *Σκιράς* (Her. 8. 94), Enyalios (v. 179 n.), Artemis (Paus. 1. 36. 1), and Ajax (*ib.* 35. 3).

*πατρώων* instead of *πατρώας*, since *ἐστίας βάθρον* is a single notion: see on *κυνὸς . . εἶρμος βάσις* (8). *βάθρον*: 135 n.

§§§ *κλειναί*: Pind. fr. 76 *ὦ ται λιπαραι καὶ ἰοστέφανοι καὶ ἀοίδιμοι, | Ἑλλάδος ἔρεισμα, κλειναὶ Ἀθῆναι, δαιμόνιον πτολιέθρον. O. C.* 108 *πασῶν Ἀθῆναι τιμωτάτη πόλις*: *ib.* 282 *τὰς εὐδαίμονας*: *El.* 707 *τῶν θεοδμήτων.—καὶ τὸ σύντροφον γένος*, following the voc., as in *Ph.* 986 *ὦ Λημνία χθὼν καὶ τὸ παγκρατὲς σέλας*. With *σύντροφον* we may understand *ἡμῶν* rather than *Ἀθῆναις*: the Athenians are kinsmen and associates of the Salaminians,—as the latter are *γενεᾶς χθονίων ἀπ' Ἐρεχθειδῶν* (202). Cp. *Ph.* 171 *ξύντροφον ὄμμα*, a companion's face. It seems improbable that *σύντροφον γένος* alludes specially to the Attic *φυλὴ Αἰωντίς*: that would unduly narrow the reference.

κρήναί τε ποταμοί θ' οἶδε, καὶ τὰ Τρωϊκὰ  
 πεδία προσαυδῶ, χαίρετ', ὦ τροφῆς ἐμοί·  
 τοῦθ' ὑμῖν Αἴας τοῦπος ὕστατον θροεῖ.  
 τὰ δ' ἄλλ' ἐν Ἄιδου τοῖς κάτω μυνθήσομαι.

865

## ΗΜΙΧΟΡΙΟΝ Α.

πόνος πόνῳ πόνον φέρει·

πᾶ πᾶ

πᾶ γὰρ οὐκ ἔβαν ἐγώ;

κούδεις ἐπίσταται † με συμμαθεῖν τόπος.

ἰδού,

δοῦπον αὖ κλύω τινά.

870

HM. B. ἡμῶν γε ναὸς κοινόπλουον ὀμιλίαν.

HM. A. τί οὖν δή;

HM. B. πᾶν ἐστὶ βηται πλευρὸν ἔσπερον νεῶν.

HM. A. ἔχεις οὖν;

875

868 τροφῆς Brunck: τροφεῖς MSS., and Ald.

864 ὕστατον] ἔσχατον Γ.

865 ἄλλ' made in L from ἄλλα.—Geel rejects the v., which Herwerden too suspects.

867 ε. πᾶ πᾶ | πᾶ] L has πᾶ (not πᾶ) ter. For πᾶ πᾶ in 867 Lachmann wrote παπαῖ παπαῖ.

869 κούδεις ἐπίσταται με συμμαθεῖν τόπος MSS., Suidas s. v. κούδεις, and Ald. See below.

870 ε. ἰδού] ἰδοὺ ἰδοὺ, δοῦπον αὖ κλύω τινά L as one verse.

862 ε. κρήναί τε ποταμοί θ' οἶδε: the Scamander (417), the Simois, the springs and fountains πολυπίδακος Ἴδης. So Philoctetes, on leaving Lemnos (*Ph.* 1461): νῦν δ', ὦ κρήναι Λύκιον τε ποτὸν, | λείπομεν ὑμᾶς.—καὶ τὰ Τρ. πεδία προσ-  
 αυδῶ: this clause follows the series of vocatives, and precedes their verb, as in the similar passage, Aesch. *P.* V. 88—92 ὦ διος αἰθρῆ κ.τ.λ. . . | καὶ τὸν πανόπτῃν κύκλον Ἐλλου καλῶ· | ἰδεσθέ μ' κ.τ.λ.

τροφῆς (cp. 189 βασιλῆς): the soil and the streams have sustained his life. Ar. *Th.* 299 τῇ Κουρτρόφῳ (i.e. τῇ Γῇ), Aesch. *Th.* 477 τροφεία πληρώσει χθονί. There was a custom that youths on coming of age should offer a 'nurture-lock' to rivers (Aesch. *Ch.* 6 πλόκαμον Ἰνάχῳ θρεπτήριον).

864 ε. Αἴας . . θροεῖ, followed by μυνθήσομαι: as τὸν πλανήτην Οἰδίπου (O. C. 3) is followed by ἐμοί (ib. 6). Cp. 427 πρόκειμαι after ἄνδρα τόνδε (n.).

Ajax falls upon his sword. (See n. on 815.)—The actor Timotheus of Zacynthus (says the scholiast) was celebrated in this scene: ἦγε τοὺς θεατὰς καὶ ἐψυχαγωγέει, ὡς Σφαγέα αὐτὸν κληθῆναι.

866—878 ἐπιπάρδος (see n. on 813 f.). The ἡμιχόριον which has been searching 'the westward bays' now re-enters the orchestra by the parodos on the spectator's right, and a moment or two later the other ἡμιχόριον comes in at the opposite side.

The extant examples of hemichoria in Tragedy are not many. In Aesch. *Theb.* 1066 ff., after the collective lament of the Chorus for the house of Laïus, one semichorus expresses sympathy with Antigone, while the other elects to obey Creon. In Eur. *Or.* 1258 ff. the two hemichoria are supposed to guard the e. and w. sides of the palace. In *Alc.* 93—111, 226—232 the Chorus which bewails Alcestis is divided into two parts merely for the sake of the antiphonal dirge. Sophocles adopts a like arrangement in *Tr.* 863—870, where, as here, no actor is present.

866 πόνος πόνῳ πόνον: cp. 1197, and n. on O. T. 175. Aesch. *Pers.* 1041 δόσον κακὰν κακῶν κακοῖς. The dialogue in 866—878 is conducted by the two leaders of hemichoria. When Sophocles raised the number of the tragic Chorus



And ye, springs and rivers of this land—and ye plains of Troy, I greet you also—farewell, ye who have cherished my life! This is the last word that Ajax speaks to you: henceforth he will speak in Hades with the dead.

[AJAX falls upon his sword.

*The CHORUS re-enters, in two bands.*

FIRST SEMI-CHORUS. Toil follows toil, and brings but toil! Where, where have my steps not been? And still no place is conscious of a secret that I share.—Hark—a sudden noise!

SECOND SEMI-CHOR. 'Tis we, the shipmates of your voyage.

SEMI-CH. 1. How goes it?

SEMI-CH. 2. All the westward side of the ships hath been paced.

SEMI-CH. 1. Well, hast thou found aught?

So most MSS., and Ald. Hermann deleted the second *ἰδοῦ*. Some of the later MSS. show attempts to make the words into a trimeter: thus T *δοῦπον <γάρ> ἀδ κλώ τινά*: Liv. a *ἰδοῦ ἰδοῦ <ποι>*.—*τινά*] *τίνα*; G. Wolff. 872 L makes two verses, *ἡμῶν γε ναός | κοινόπλουν ὀμιλλαν*: and so Ald.—*ὀμιλλαν*] *παρησίαν* Ien., i.e. *παρουσίαν*, a reminiscence of *El.* 1104. 874 *ἐστὶβηται*] Herwerden conj. *ἐστὶβενται*: Heath and Blaydes, *ἐσκόπηται*.—*πλευρόν*] ο made in L from α.

from twelve to fifteen, his object was to provide a coryphaeus (distinct from the ordinary choreutae), and two subordinate leaders. The technical name for these leaders of hemichoria was *παραστάται*, because they stood one on each side of the coryphaeus when the Chorus was drawn up in ranks (*κατὰ ἑνὰ*).

868 *κοῦδεις..τόπος*. The reading of the MSS. can mean only: 'and no place is conscious that I have learned along with it,' i.e., 'have learned what it knows,' 'share its secret.' The constr. *ἐπίσταται με συμμαθεῖν* (instead of *συμμαθόντα*) is warranted by *Ant.* 1092 ff. *ἐπιστάμεσθα..αὐτόν..λακεῖν*: see also *ib.* 293, *El.* 616. *συμμαθεῖν*, as = 'to learn with one,' may be defended by Xen. *Sympr.* 3. 20 *ἐμὲ μὲν παρακάλει, δταν μέλλης μαθάνειν.., ἵνα σοι.. συμμαθάνω*. But, though this sense is possible for *συμμαθεῖν*, the language of the verse, as it stands, is too elliptical and obscure. Clearly there has been some corruption. I suspect that it began under the influence of *πᾶ γὰρ οὐκ ἔβαν ἐγώ*, with the change of an original *σφε* into *με*. ΣΤΜΜΑΘΕΙΝ may have been corrupted, to suit *με*, from ΣΤΝΝΑΙΕΙΝ. I would read, *κοῦδεις ἐπίσταται σφε συναίειν τόπος*,

'and no place is conscious of his presence.' *ναίειν* can be said of temporary presence in a place: see *O. C.* 117, where the men of Colonus are searching for Oedipus:—*δρα' τίς ἐρ' ἦν; ποῦ ναίει*; And so in *Tr.* 99 *πόθι μοι.. | ναίει* refers to the wandering Heracles.

870 *ἰδοῦ*, with ref. to sound: *O. C.* 1477, *El.* 1410.

872 *ἡμῶν..ναός.. ὀμιλλαν* = *ἡμᾶς τοὺς συναίτας*: for the double gen., cp. 308 f.: for the periphrasis, *El.* 417 *εἰσιδεῖν πατρὸς | .. ὀμιλλαν*: Eur. *Hipp.* 1179 *ὀπισθοπούς | φέλων.. ὀμήγυρις*.—*κοινόπλουν*: cp. *El.* 1104 *ἡμῶν ποθεινὴν κοινόπουν παρούσιαν*.

878 *τί οὖν δή*; The hiatus is clearly genuine here (for the insertion of *δ'* would be unfitting in this eager question); as also in Aesch. *Theb.* 704 *τί οὖν ἐ' ἂν σαινομιεν δλέθριον μόνον*; See Appendix to *Ph.*, v. 100, p. 233.

874 *ἐστὶβηται*. *στιβέω* is not found elsewhere. The conjecture *ἐστὶβενται* rests on the fact that *στιβέω* occurs in later, though not in classical, Greek. But as Lycophron (121) used *ἀστὶβητος*, he either knew *στιβέω*, or thought it a possible form.

875 *ἔχαις οὖν*; Euripides has a

HM. B. πόνου γε πλήθος, κούδ' ἐν εἰς ὄψιν πλέων.

HM. A. ἀλλ' οὐδὲ μὲν δὴ τὴν ἀφ' ἡλίου βολῶν  
κέλευθον ἀνήρ οὐδαμοῦ δηλοῖ φανεῖς.

στρ. ΧΟ. τίς ἂν δῆτά μοι, τίς ἂν φιλοπόνων	
2 ἄλιαδᾶν ἔχων αὐπνους ἄγρας,	880
3 ἢ τίς Ὀλυμπιάδων θεᾶν, ἢ ῥυτῶν	
4 Βοσπορίων ποταμῶν,	
5 τὸν ὠμόθυμον εἰ ποθι	885
6 πλαζόμενον λεύσσω	
7 ἀπύοι; σχέτλια γὰρ	
8 ἐμέ γε τὸν μακρῶν ἀλάταν πόνων	
9 οὐρίῳ μὴ πελάσαι δρόμῳ.	
10 ἀλλ' ἀμενηγὸν ἄνδρα μὴ λεύσσειν ὄπων.	890

§76 πλέων] Nauck writes μολόν; Mekler, πεσόν. §77 ἀλλ' οὐδὲ μὲν δὴ L, Γ, etc.: ἀλλ' οὐδ' ἔμοι δὴ γ, and Ald.—βολῶν A, with most MSS. In L the scribe wrote βολῆσ: a corrector wrote ὦν above ἦσ, and then ἦσ was altered to ὦν in the text. μολῶν T: μολῶν Γ, and Ald. §78 ἀνήρ] ἀνήρ L, etc., and Ald.—δηλοῖ φανεῖς] Morstadt conj. δηλός τραπεῖς. §79 δῆτά μοι Hermann: δὴ μοι MSS. §79—§89 L divides the vv. thus:—τίς ἂν—| φιλοπόνων—| ἔχων—| ἢ τίς—| βοσπορίων—| τὸν ὠμόθυμον—| λεύσσω—| σχέτλια—| πόνων.. δρόμῳ. §79 φιλοπόνων] Enger conj. τλαμώνων. §80 ε. ἄλιαδᾶν L: ἄλιαδῶν γ.—αὐπνους MSS., and Ald.: ἀμφ' αὐπνους Hermann.—ἄγρας] γρ. ἔδρας a late hand in L. Reiske conj.

similar phrase in *Suῤῥι*. 818 (Adrastus) ἔχεις ἔχεις (sc. τὰ τέκνα)—ΧΟ. πημάτων γ' αἷλι βάρως. Cp. also *Cycl.* 683 ΧΟ... ἔχεις; ('hast thou caught them?') ΚΤ. κακόν γε πρὸς κακῶ. For a like coincidence, see 591 n.

§76 κούδ' ἐν εἰς ὄψιν πλέων, lit., 'and nothing more in respect to seeing,'—i.e., to desecrating the object of our search. For this sense of εἰς, cp. *O. T.* 706 n.

§77 ε. ἀλλ' οὐδὲ μὲν δὴ, in rejecting an alternative: *Tr.* 1128, *El.* 913.—τὴν ἀφ' ἡλίου βολῶν: so *Eur. Or.* 1258 ἐγὼ μὲν οὖν τρίβον | τόνδ' ἐκφυλάξω, τὸν πρὸς ἡλίου βολάς. βολαί, like *ictus* (*Hor. C.* 2. 15. 10), = *ἀκτίνες*: cp. *Eur. Bacch.* 14 ἡλιοβλήτους πλάκας.—δηλοῖ=δηλός ἐστι: cp. 471 n. 'He is not found to have appeared anywhere along the path from the east.' The acc. κέλευθον denotes the ground which the searchers have traversed: the phrase is a terse equivalent for οὐδαμοῦ δηλοῖ φανεῖς τοῖς τὴν.. κέλευθον ἐλθοῦσιν. There is no real resemblance to *El.* 1273 φίλταταν | ἰδὸν ἐπαξιώσας ὠδέ μοι φανῆναι, where ἰδὸν is cognate

acc. to φανῆναι as implying ἐλθεῖν (cp. *ib.* 1318 ἐξήκεις ἰδόν).

§79—§78 A κομμός, in which the Chorus has both lyrics and trimeters; Tecmessa, trimeters only (except *ἰὼ μοι μοι*, etc.). Verses 879—914 form a strophe, = antistr. 925—960. The lyric parts of strophe and antistrophe correspond thus: (1) 879—890=925—936: (2) 900—903=946—949: (3) 909—914=954—960. The intervals between the lyrics are filled by dialogue between the Chorus and Tecmessa, mainly in trimeters: thus (1) 891—899=937—945: (2) 904—907=950—953.

At the close of the strophe, Tecmessa has ten trimeters (915—924); at the close of the antistrophe, thirteen (961—973): in the latter speech, however, some critics reject vv. 966—968, and so make it equal with the other. On this view, 879—924 = 925—973.

For the lyric metres see *Metrical Analysis*.

§78 ε. τίς ἂν with the optat. (ἀπύοι, 887) expresses a wish, cp. *El.* 1103 n.—ἄλιαδᾶν, sons of ἀλιοί (sea-faring men,

SEMI-CH. 2. Only much toil, and nothing more to see.

SEMI-CH. 1. And clearly the man hath not been seen either along the path that fronts the morning ray.

CH. O for tidings from some toiling fisher, busy about his Strophe. sleepless quest,—or from some nymph of the Olympian heights, or of the streams that flow toward Bosphorus,—if anywhere such hath seen the man of fierce spirit roaming! 'Tis hard that I, the wanderer who have toiled so long, cannot come near him with prospered course, but fail to descry where the sick man is.

*kópas* ('eyes'). 333 *θεῶν* L: *θεῶν* r, and Ald. 334 *ποταμῶν* Mosq. a, b: *ποταμῶν ἕδρις* most mss. and Ald. In L two letters have been erased between *ποταμῶν* and *ἕδρις*, whence Bergk conj. *ποταμῶν ἐφυδρίς* (*Hist. Gr. Lit.* vol. III. p. 465). 335 *λεύσσω*] *λεύσων* L. 337 *ἀπύοι*] L has the letters *α* written small in an erasure after *υ*. At an interval after *ἀπύοι*, a word of four or five letters has been erased: ".....—*ἀπύοι* Γ. 338 *ἐμέ γε τὸν*] Heath suspects this *ν*, which Nauck too would omit. 339 *οὐρίωι..δρόμωι* made in L from *οὐρίων..δρόμων*.—*πελάσαι*] *προσπελάσας* Aug. c. 340 *ἀλλ' ἀμνηγῶν*] In L the first *ν* has been made from *μ*.—*ἀλλὰ μεμύητό* Δ (and as *ν. l.* in Pal.), as Musgrave had conjectured. Wecklein conj. *ἀλλὰ ποθευδὸν* (*Arts Soph. em.* p. 46); Morstadt, *βεβηκότ'*.

fishermen); poetical for *ἀλιέων*, like *παῖδες Ἑλλήνων* (Aesch. *Pers.* 402). The use of the patronymic in Greek poetry was a free one; thus Pindar can say *ἀφθίτου Ἐννοσίδα* (Poseidon, *P.* 4. 33), forming the word from *ἔνοσις*. We might compare *τεκτονίδης*, which occurs as a proper name in *Od.* 8. 114.—*ἔχων..ἀγρας*: cp. 564 *θήραν ἔχων* (n.).—*ἀπύουσι*: the *υ* is long here, as in *O. C.* 685 (where *ἀπύουσι*=*ἀπύων* in 672), though short in *Ph.* 848: as in *Ph.* 827 the first *Ἦπνε* has *υ*, and the second *ῡ*. Hermann unnecessarily inserted *ἀμψ'* before *ἀπύουσι* (taking the *υ* as short). The metre is dochmiac: cp. 926 n.

333 *ε*. *ἦ τίς Ὀλυμπιάδων θεῶν κ.τ.λ.* 'Can any Oread of the Mysian Olympus, or any Naiad of the streams that flow into the Hellespont, tell us where he is?' *θεῶν* is understood again with *ποταμῶν* ('Ὀλυμπιάδες θεαί, ἢ θεαὶ ποταμῶν'): for the adj. co-ordinated with a gen., cp. Pind. *N.* 8. 2 *παρθενήσις παίδων τ' ἐφιζοῖσα γλεφάρους*: Eur. *Med.* 404 *τοῖς Σισυφείοις τοῖς τ' Ἰάσονος γάμοις*. As to the Mysian Olympus, see on 720.—*βυτῶν*, a general epithet of sea or river: Aesch. *Ag.* 1408 *βυτᾶς ἐξ ἁλός*: Eur. *Hipp.* 123 *βυτᾶν παγᾶν*.—*Βοσπορίων*, of the Hellespont; cp. Aesch. *Pers.* 723, *καὶ τὸδ' ἐξέπραξεν, ὥστε Βόσπορον κλῆσαι μέγαν*; with ref. to the bridges of boats made by order of Xerxes, ἢ ξεῦξίς τοῦ Ἑλλησπόντου (Her. 7. 35).—The word *ἕδρις*, added in L and most mss. after

*ποταμῶν*, was an early interpolation, caused by the elliptical construction. The schol. (on 879) read it, and explains *ποταμῶν ἕδρις* by *Ναῖς*. But the antistr., *ν. 930, πάννυχα καὶ φαθήοντ' ἀεστέναζες*, is clearly sound; though Elmsley suggested that *ἀναξ* may have dropped out before *ἀεστέναζες*.

335 *ε*. *εἰ ποθι..λεύσσω* = *λεύσσω*, *εἰ ποθι* (= *που*) *λεύσσει*: *Ph.* 1204 *ξίφος, εἰ ποθεν, | ἢ γένιν, ἢ βελέων τι, προπέμψατε, ἰ.ε., εἰ ποθεν προπέμψαι ἔχετε* (n.).—*ἀπύοι*, —: Ar. *Eg.* 1023 *ἐγὼ μὲν εἰμ' ὁ κύων πρὸ σοῦ γὰρ ἀπύω*. (Moschus 2. 124 has *ἠπύοντες* with *ῡ*: elsewhere the pres. has *ῡ*: the fut. and aor. have *ῡ*.)

*σχέτλια*, instead of *σχέτλιον*: so 1126 *δικαία*: *Ph.* 524 *ἀισχρά*: Eur. *Or.* 413 *δεωά*: Thuc. 5. 14 § 4 *ἀδύνατα*.—*τὸν μακρὸν ἀλάταν πόνων*. The similar phrase in Aesch. *P. V.* 900, *ἀλατείαι πόνων*, implies the constr. *ἀλάσθαι πόνους* (as cogn. acc.); and Sophocles may have had that in mind. But the gen. could also be explained as equiv. to an adj. *πολύπρονος*: cp. *Anf.* 114 *λευκῆς χίνοος πτέρυγι* (n.).—*οὐρίω μὴ πελάσαι δρόμω*, 'cannot come near him (sc. τῷ Αἰάντι), with prospered course.' Others take *δρόμω* with *πελάσαι*, 'attain to, obtain, a prosperous course.' (Cp. Pind. *O.* 1. 78 *κράτει..πέλασον*, 'bring me to victory.') Those who read *οὐρίων..δρόμων* (cr. n.) explain it in the same way. But this is surely forced.

340 *ε*. *ἀμνηγῶν*, enfeebled in mind by

- TE. 11 *ὦ μοί μοι.*  
 XO. 12 *τίνος βοή πάραυλος ἐξέβη νάπους ;*  
 TE. 13 *ὦ τλήμων.*  
 XO. 14 *τὴν δουρίληπτον δύσμορον νύμφην ὄρω*  
 15 *Τέκμησαν, οἴκτω τῷδε συγκεκραμένην.* 895  
 TE. 16 *ῥῶκ', ὄλωλα, διαπεπόρθημαι, φίλοι.*  
 XO. 17 *τί δ' ἔστιν ;*  
 TE. 18 *Αἴας ὄδ' ἡμῖν ἀρτίως νεοσφαγῆς*  
 19 *κεῖται, κρυφαίῳ φασγάνῳ περιπτυχῆς.*  
 XO. 20 *ὦ μοι ἐμῶν νόστων.* 900  
 21 *ὦ μοι, κατέπεφνες, ἀναξ,*  
 22 *τόνδε συνναύταν, τάλας.*  
 23 *ὦ τалаίφρων γύναι.*  
 TE. 24 *ὡς ὦδε τοῦδ' ἔχοντος αἰάζειν πάρα.*  
 XO. 25 *τίνος ποτ' ἄρ' ἔπραξε χειρὶ δύσμορος ;* 905

891 *ὦ μοι μοι* T (Triclinius): *ὦ ὦ μοι μοι* L (μοι μοι), with most mss., and Ald.  
 893 *τλήμων* L: *τλήμων* T. 894 *δουρίληπτον*] L has the *v* from a late hand.  
 895 *τέκμησαν* L. 896 *ῥῶκ'* Dindorf (from a MS. of Herodian *περὶ μεγάλου ῥήματος*): *ὄγκω* mss. and Ald. 900 *ὦ μοι*] *ὦ μοι* L, with most mss., and Ald.: *ὦ μοι* μοι Dresd. b (and so Brunck): *ὦ μοι* Dresd. a (a Triclinian correction).—Elmsley, *ὄ μοι*.  
 901 *ὦ μοι κατέπεφνες ἀναξ* mss. Since in the antistrophic v., 947, the mss. have *δισσῶν ἐβρόσας ἀναυδον*, G. Wolf transposes, reading, *ὦ μοι, ἀναξ, κατέπεφνες*. Dindorf, *ὦ μοι, κατέπεφνες, ἀναξ <σὸν>*, a supplement suggested by Hermann, who

the *νόστος*, distempered. Cp. *Il.* 5. 887 *ἢ κε ζῶς ἀμενηνὸς ἔα χαλκοῖο τυπῆσι* ('feeble'),—the only instance of the word in the *Iliad*. In the phrases *ἀμενηνὰ κάρηνα* (*Od.* 10. 521, etc.), *ἀμενηνῶν ὀνειρῶν* (*ib.* 19. 562), the notion is 'unsubstantial.' *ἀμενηνός* is probably formed from *μένος*. (Wecklein suggests that Sophocles here meant by it 'unstable,' 'restless,' as if it came from *μένω*.)—*ἔπου*: sc. *ἔστι*: cp. 33.

891 *ὦ μοί μοι*. Tecmessa,—who is not seen till v. 894,—is approaching the entrance on the spectator's left, when she descries the body of Ajax lying at the other side of the scene. The underwood amidst which he has fallen screens the sight from the Chorus, until they draw nearer. (Cp. 815 n.)

892 *τίνος βοή κ.τ.λ.*: 'whose cry came from the wood, in the covert near us?' *πάραυλος*, having an *ἀλή* near at hand; screened from view in the neighbouring covert: *τίνος πάραυλος βοή* = *τίνος παραύλου βοή*. Cp. *O. C.* 785 *ἀλλ' ὡς*

*πάραυλον οἰκίστης* (με), n.

893 *ὦ τλήμων*, sc. *ἐγώ*, not *Αἴας*. *Ph.* 1102 *ὦ τλάμων τλάμων ἄρ' ἐγώ*.

894 *δουρίληπτον*: for the Ionic form, cp. *δοῦρος* (*Eur. Tro.* 14), *γούρατα* (*O. C.* 1607), *μοῦνος*, *ξείνος*, etc.—*οἴκτω*.. *συγκεκραμένην*, steeped in the anguish which the lament expresses; *Ani.* 1311 *δειλαῖα δὲ συγκέκραμαι δῦα* (n.).

896 *ῥῶκα* is now read in *Aesch. Pers.* 13, *Soph. fr.* 220: and in *Il.* 10. 252 Leaf gives *παρῶκωκεν* (the reading of Aristarchus, acc. to Didymus), instead of *παρῶχηκεν*, as there is no good authority for *ῥχηκα* or *ὄχηκα* before Polybius. *ὄχωκα*, the traditional form here, is Ionic (*Her.* 1. 189, etc.).

*διαπεπόρθημαι*: cp. 1198 *ἔπερσεν: Tr.* 1104 *ἐκπεπόρθημαι*.

897 *τί δ' ἔστιν*; *O. T.* 319 n.

898 *ε. ἡμῖν*, ethic: 216.—*ἀρτίως νεοσφαγῆς*: the same phrase occurs in *Tr.* 1130. Cp. *Ani.* 1283 (*τέθνηκε..*) *ἀρτινεοτόμοισι πλῆγμασιν*.

899 *κρυφαίω*: cp. 658 *κρύψω*.—*φασ-*

- TE. Ah me, ah me !  
 CH. Whose cry broke from the covert of the wood near us ?  
 TE. Ah, miserable !  
 CH. I see the spear-won bride, hapless Tecmessa : her soul is steeped in the anguish of that wail.  
 TE. I am lost, undone, left desolate, my friends !  
 CH. What ails thee ?  
 TE. Here lies our Ajax, newly slain,—a sword buried and sheathed in his corpse.  
 CH. Alas for my hopes of return ! Ah, prince, thou hast slain me, the comrade of thy voyage ! Hapless man,—broken-hearted woman !  
 TE. Even thus is it with him : 'tis ours to wail.  
 CH. By whose hand, then, can the wretched man have done the deed ?

also thought of <καί>. Hartung adds σὸν (as adv.). Hermann afterwards refrained from change here, and in 947 f. read ἀναυδ' | ἐργ' for ἀναυδον | ἐργον. Bergk writes ὦμοι, κατέπεφνες, ἄναξ (and so Campbell), keeping ἀναυδον in 947, so that a trochee here (-πεφνες) answers to a dactyl there. 902 τάλας Herm.: ἰὼ τάλας L, with most MSS., and Ald.: ὦ τάλας r. 903 ἰὼ ταλαίφρων L, A, with most MSS., and Ald.: ἰὼ ταλαίφρων r.—ὦ for ἰὼ Turnebus. 905 τίνος ποτ' ἀρ' ἔπραξε χειρὶ δόσμορος MSS., and Ald.: =951 ἄγαν ὑπερβριθὲς ἀχθος ἤνυσαν. Leaving 951 unchanged, Hermann alters ἔπραξε here to ἔρξε: Wecklein, to ἔπαθε: Blaydes conj. ἐπεσε: while G. Wolff would write τίνος ποτ' ἔπραξε (omitting ἀρ'). See on 951.

γάνῳ περιπτυχῆς, wrapped, as it were, round the sword; cp. Pind. *N.* 8. 23 (φθόνοι) Τελαμώνος δάψεν υἱόν, φασ γάνῳ ἀμφικυλίσας. Verg. *Aen.* 10. 681 *An sese microne ob tantum dedecus amens | Induat.*

900 ὦμοι with gen.: 908, 980: *Tr.* 971. If the first thought of the Salaminians is, in Homeric phrase, ὠλετο μὲν μοι νόστος (*Il.* 9. 413), this is an indirect tribute to the chief on whom their welfare depended.

901 ζ. ὦμοι, κατέπεφνες, ἄναξ. τάλας. The text is not certain here; but it seems most probable that v. 901 is sound, and that in the antistr., 947 f., ἀναυδ' | ἐργ' should replace ἀναυδον | ἐργον. The ἰὼ or ὦ which the MSS. place before τάλας in 902 may well have been an error.—*Cr.* *Ant.* 871 θανάων ἐτ' ὄσαν κατήναρές με: and *El.* 808.

903 ὦ ταλαίφρων γύναι. We should expect either ὦ ταλαίφρων γύναι, or ὦ ταλαίφρων γυνή, exclamatory, like *El.* 150 ἰὼ παντράμων Νιδῶβα. But the reading given above has the best ms. authority, and is tacitly accepted in several

recent editions. I retain it, because the words, though addressed to Tecmessa, are in fact rather a comment upon her fate. Hence it is conceivable that the nom. of the adjective, usual in exclamations, should here be combined with a vocative of the person.

904 ὡς ἴδε τοῦδ' ἔγοντος: cp. 281 n.: 981: *Ant.* 1179 ὡς ὠδ' ἐχόντων τάλλα βουλευεῖν πάρα.—αἰδέσθην, with allusion to his name (430 f.): cp. 914 δυσώνυμος.

905 τίνος ποτ' ἀρ' ἔπραξε κ.τ.λ. The antistrophic verse is 951, ἄγαν ὑπερβριθὲς ἀχθος ἤνυσαν. I believe that the text is sound here, and that γὰρ has dropped out before ἀχθος in 951. The case is parallel with that of vv. 369 and 384, in the latter of which a syllable was lost. The only tolerable emendation of ἔπραξε is ἔρξε: and ἔπραξε is the fitter word, since, with its possible sense of 'contrived,' it suits the hypothesis that he may have procured death from another's hand; while ἔρξε would, in that case, be somewhat forced. It may be added that the aorist of ἔρδω is never used by Sophocles in the indicative

- TE. 26 αὐτὸς πρὸς αὐτοῦ· δῆλον. ἐν γάρ οἱ χθονὶ  
27 πηκτὸν τὸδ' ἔγχοσ περιπετὲς, κατηγορεῖ.  
XO. 28 ὦ μοι ἐμᾶς ἀτας, οἷος ἄρ' αἰμάχθης, ἄφρακτος  
φίλων. 910  
29 ἐγὼ δ' ὁ πάντα κωφός, ὁ πάντ' αἰδρῖς,  
30 κατημέλησα. πᾶ πᾶ  
31 κεῖται ὁ δυστράπελος δυσώνυμος Αἴας;
- TE. οὔτοι θεατός· ἀλλὰ νιν περιπτυχεῖ 915  
φάρει καλύψω τῷδε παμπήδην, ἐπεὶ  
οὔδεις ἄν, ὅστις καὶ φίλος, τλαίη βλέπειν  
φυσῶντ' ἄνω πρὸς ῥίνας ἐκ τε φοινίας  
πληγῆς μελανθὲν αἰμ' ἀπ' οἰκείας σφαγῆς.  
οἴμοι, τί δράσω; τίς σε βαστάσει φίλων; 920  
ποῦ Τεύκρος; ὡς \*ἀκμαῖ ἄν, εἰ βαίη, μῶλοι,

907 περιπετὲς] Musgrave conj. περιπετοῦς. 908—914 L divides the vv. thus:—  
ἰὼ μοι—| ἄφρακτος—| ἐγὼ δ'—| ὁ πάντ' αἰδρῖς—| πᾶι πᾶ κεῖται—| ὁ δυσώνυμος Αἴας.  
908 ὦ μοι Triclinius (T): ἰὼ μοι L, with most MSS., and Ald. 909 οἷος L (a cor-  
rector has retouched the smooth breathing, to make it clearer: but it was never οἷος).  
So most (perhaps all) MSS., and Ald. In his second ed. Brunck gave οἷος, and so Herm.:  
but almost all editors have kept οἷος.—αἰμάχθης] ἡμάχθης γ. 910 ἄφρακτος  
MSS., Suidas s. v., Hesych., and Ald.: ἄφαρκτος Dindorf. 912 πᾶι πᾶ L.  
913 ε. ὁ δυστράπελος δυσώνυμος] ὁ δυστράπελος | ὁ δυσώνυμος L, with most MSS.,  
Suidas s. v. δυστράπελος, and Ald.: but the second ὁ is rightly omitted in a few of the  
later MSS. (as Harl., Mosq. a and b). 915 In L the final ν of νιν has been added

(though he has ἐρξεν *Tr.* 935, ἐρξον *id.* 1201, ἐρξας *Ph.* 117 etc.); and by Aeschylus only once, *Th.* 924 ἐρξάτην (*lyr.*): for in *Ag.* 1529 ἦρξεν is right, and ἐρξεν only a conjecture. As to v. 951, the insertion of γάρ is not only admissible, but desirable.

906 ε. αὐτὸς πρὸς αὐτοῦ. Cp. *Ani.* 1176 XO. πότερα πατρώας ἢ πρὸς οἰκείας χερός; ΔΓ. αὐτὸς πρὸς αὐτοῦ.—ἐν γάρ οἱ χθονί: the order of words is Ionic in style; cp. *Her.* 6. 69 ἐν γάρ σε τῇ νυκτὶ ταυτῇ ἀναίρομαι: *id.* 1. 108 ἐκ γάρ οἱ τῆς δῆμος. . ἐσήμαινον: *Ph.* 468 πρὸς νῦν σε πατρός. Join οἱ. . πηκτὸν (*dat. of agent*: 539).—κατηγορεῖ: *Aesch. Ag.* 271 εὐ γάρ φρονοῦντος ὄμμα σοῦ κατηγορεῖ.

περιπετὲς, in passive sense, 'on which he has fallen': a bold use, as Eustathius felt (*p.* 644. 47): Σοφοκλῆς ἔγχοσ περιπετὲς εἰπεῖν ἐτόλμησεν, ᾧ περιπέτωκεν Αἴας. Lobbeck quotes some phrases which, though not precisely similar, are analogous; as Aelian *Hist. An.* 15. 10 τὰ ἀγκιστρα. . περιπαγέοντα τοῖς λιχθῦσι, *i.e.*,

'on which the fish are caught,' (*περιπαγέοντα* Schneider); Chrysost. *Opp.* vol. III. p. 85A εἰαυτῷ τὸ ξίφος περιπέυει, made the sword a spit for his body, *i.e.* transfixed himself with his sword.

909 ε. οἷος, the reading of the MSS., is far better here than οἷος.—ἄφρακτος. Dindorf writes ἄφαρκτος, as the older Attic form. Attic inscriptions attest φάρξαι (420 B.C.) and διαφάρξαντι (409 B.C.): though διαφάρξαι occurs as early as 347 B.C.; Meisterhans, *Gramm. Att. Inscr.* § 43. No instance of ἄφαρκτος is quoted from an Attic inscr., but ἄφαρκτος occurs c. 290 B.C., and often later. For the gen. φίλων, cp. 321: *El.* 36 ἄσκευον . . στρατοῦ.

911 κωφός, in the general sense of 'dull-witted': schol. ἀναίσθητος. πάντα, *adv.*, as *O. C.* 1458 τὸν πάντ' ἄριστον.

913 ε. δυστράπελος, 'intractable,' not amenable to a guiding hand; cp. 609 *δυσθεράπευτος*: and see n. on 595. In *Arist. Eth. Eud.* 3. 7. 6 (*p.* 1234 a 5) the *δυστράπελος* is the 'morose' man, the

TE. By his own; 'tis well seen: this sword, which he planted in the ground, and on which he fell, convicts him.

CH. Alas for my blind folly, all alone, then, thou hast fallen in blood, unwatched of friends! And I took no heed, so dull was I, so witless! Where, where lies Ajax, that wayward one, of ill-boding name?

TE. No eye shall look on him: nay, in this enfolding robe I will shroud him wholly; for no man who loved him could bear to see him, as up to nostril and forth from red gash he spirts the darkened blood from the self-dealt wound. Ah me, what shall I do? What friend shall lift thee in his arms? Where is Teucer? How timely would be his arrival, might he but come,

by S above the line.

①⑥ *καλύψω*] Wecklein writes *ἐκάλυψα*, comparing 535, where in L *φύλαξα* has come from *φυλάξω*. ①⑦ *δοτῆς καὶ φίλος*] Nauck conj. *ἐχθρὸς ἢ φίλος* (also *τῆς ἄν ποτ' ἢ οὐδεὶς ἄν*). ①⑧ *ζ*. Nauck rejects these two verses. ①⑨ *πληγῆς*] Wecklein writes *φλεβὸς*.—*μελανθὲν*] Burges conj. *μελανθὲς*: Dindorf, *κελαινόν*: Mekler, *μολυνθὲν εἰμ'*.—*οἰκείας*] Wecklein (*Ars Soph. em.* p. 49) conj. *εἰκαίας* (= *ματαίας*). ②② *βαστάσει* r, and Ald.: *βαστάσει* L, A, etc. ②③ *ἀκμαῖος εἰ βαίη* (*βαίη* L) *μόλοι* MSS., and Ald. In L, *ἀκμαῖο* (meant for *ἀκμαῖος*). The first hand wrote either *ἀκμαῖ* o, or *ἀκμαῖ* only (the o is blotted, and little more than a dot). The C was added by the same hand which in this play has often supplied an omitted σ. This fact is worthy of note in relation to Wakefield's conj., *ἀκμαῖ' ἄν*, which Hermann adopted. Vauvilliers conj. *ἀκμήν ἄν*. Wecklein writes *ὡς ἀκμαῖος ἄν βαίη μολών*, with I. Pantazides.

opposite extreme to *βωμολόχος*, while the *εὐτράπελος* is the happy mean.—*δυσώνυμος*: cp. 430 f. The epithets show a natural sequence of thought; 'intractable, and doomed to such a fate as his name foreshadowed.'

①⑤ *περιπτύχει φάροι*, a cloak or mantle wrapped round him: for the adj., cp. 899. The *φάρος*, we may suppose, has been brought by a *πρόσπολος* from the tent hard by. The shrouded corpse, which remains partly visible (cp. 1172), is an effigy, like that of Haemon in the *Antigone* (1258, cp. p. xvii. n.), and of Clytaemnestra in the *Electra* (1466). The actor who played Ajax has now to play Teucer.

*παμπήδη* is a poet. equiv. (used by Theognis and Aeschylus) for *πάμπαν*, formed from it with the adverbial suffix *-δη*: *παμπή-δη*, instead of *παμπάν-δη*, by compensatory lengthening of α.

①⑦ *δοτῆς καὶ φίλος*, one at least who is a friend. *καὶ* emphasises *φίλος*: cp. Eur. *H. F.* 58 (*ἢ δυσπραξία*), *ἢς μή-ποθ', δοτῆς καὶ μέσσης ἐνόου ἐμοί, | τύχοι*. *Ion* 232 *πάντα θεῶσθ', ὅ τι καὶ θέμις, ἔμμασι*.

①⑧ *ζ*. *φυσῶντ' ἄνω πρὸς ῥίνας*: a reminiscence perh. of *Od.* 22. 18 (Antionous dying of a wound in the throat), *ἀντίκα δ' ἀλλὸς ἀνὰ ῥίνας παχὺς ἦλθεν | αἵματος ἀνδρομέοιο*: a thick jet of blood came up through his nostrils. The blood is forced up to the nostrils, and then issues from them. Cp. 1411.—*μελανθὲν*, 'darkened,' can hardly be a simple equiv. for *μέλαν*: it may denote the darker colour which blood takes from the action of air (as blood which passes through the lungs is darker in colour than arterial blood).—*οἰκείας σφαγῆς*: cp. 260 *οἰκεία πάθη*: *Ant.* 1176 (*αἰμῶσσεται*) *πρὸς οἰκείας χερὸς*.

②② *βαστάσει*: see on 827. The deliber. subjunct. *βαστάση*, which the schol. prefers, would be unsuitable here.

②③ *ἀκμαῖ' ἄν...μόλοι* seems the best correction of *ἀκμαῖος...μόλοι*. The phrase *ἀκμαῖα μολεῖν* is quite permissible in poetry: see the examples quoted on 196 f., and add Eur. *Ph.* 310 *μόλις φανεῖς | ἀέλπτα κἀδόκητα ματρὸς ὠλέαις*.—*ἀκμαῖος, εἰ βαίη, μόλοι* is impossible: *μόλοι* could not stand here for *μόλοι ἄν*: see on *Ant.* 605 (*κατάσχοι*).

πεπτῶτ' ἀδελφὸν τόνδε συγκαθαρμοῖσαι.  
ὦ δύσμορ' Αἴας, οἶος ὦν οἴως ἔχεις,  
ὡς καὶ παρ' ἐχθροῖς ἄξιος θρήνων τυχεῖν.

ἀντ. ΧΟ.	ἔμελλες, τάλας, ἔμελλες χρόνῳ	925
	2 στερεόφρων ἄρ' ἐξανύσσειν κακὰν	
	3 μοῖραν ἀπειρεσίῳ πόνων. τοιά μοι	
	4 πάννυχα καὶ φαέθοντ'	930
	5 ἀνεστέναζες ἀμόφρων	
	6 ἐχθοδόπ' Ἀτρεΐδαις	
	7 οὐλίῳ σὺν πάθει.	
	8 μέγας ἄρ' ἦν ἐκεῖνος ἀρχῶν χρόνος	
	9 πημάτων, ἦμος ἀριστόχειρ	935
	10 — — — ὄπλων ἔκειτ' ἀγῶν πέρι.	

922 G. Wolff conj. συγκαθορμοῖσαι.

923 Αἴας] Αἴαν Suidas s. vv. οἶος and ὦ δύσμορ.—οἶος ἔχεις MSS. (οἶωσ made in L from οἶωσ). Nauck conj. οἶων κυρεῖς: O. Hense, οἶος ἔχει: C. F. Müller, οἶος ἀνθ' οἶου πέλεισ. Mekler writes, ὦ δύσμορ', ἄτας οἶος ὦν οἶας ἔχεις.

924 παρ' ἐχθροῖς] παρ' ἐχθρῶν Pal., Mosq. b.  
925—930 L divides the vv. thus: ἔμελλες—| ἐμελλες—| ἄρ'—| μοῖραν—| πόνων—| πάννυχα—| φαέθοντ' ἀνεστέναζες—| ἐχθοδόπ'—| οὐλίῳ—| μέγας—| πημάτων—| ὄπλων...πέρι.

926 στερεόφρων] στερεόφρον τ, and Ald.—ἄρ' ἐξανύσσειν L, Pal.: ἄρ' ἐξανύσειν A, with most MSS., and Ald.: Erfurd added ὦδ' after ἄρ'. Blaydes writes, ὦδ' ὦν ἐξανύσειν (omitting ἄρ').

930 πάννυχα καὶ φαέθοντ'] Blaydes conj. πάννυχα καὶ φαέθοντος ἐστέναζες (sc. τοῦ ἡλίου): Nauck, πάννυχος ἀμέριός τ'.—ἀν-

922 συγκαθαρμοῖσαι: schol. περι-  
στῆλαι. The double compound occurs  
only here, but Eur. has καθαρμοῖζειν in a  
similar context, *El.* 1227 κάλυπτε μέλεα  
ματέρος | πέπλοις, καθάρμοσον σφαγὰς  
(‘compose,’ ‘close,’ the wounds). Here  
the sense is, ‘compose,’ with ref. to the  
laying out of the dead; cp. *Ani.* 900  
θανόντας αὐτόχειρ ὑμᾶς ἐγὼ | ἔλουσα κάκ-  
σημα: *O. C.* 1602 f. (n.): Ovid *Met.* 9.  
502 *pererat precor ante toroque | Mortua*  
*componar*. The inf. συγκαθαρμοῖσαι stands  
after ἀκμαί' ἄν μῶλοι as an inf. follows  
words of ‘fitness’ (Plat. *Symp.* 173 b ὁδὸς  
ἐπιτηδεῖα καὶ λέγειν καὶ ἀκούσαι).

923 οἶος ἔχεις. The adv. οἶως has  
been suspected, but there is no good  
reason for doubting that it was in use,  
though less frequent than οἶον or οἶα: it  
appears sound in *Ar. Vesp.* 1363, and in  
*Apoll. Rh.* 4. 786; though in *Ph.* 1007  
we should read οἶ' αὐ μ' ὑπήλθες.—For  
οἶος...οἶως, cp. 557.

924 ὡς...ἄξιος is best taken as a  
heightening of οἶως ἔχεις: ‘how worthy  
art thou,’ etc. This is easier than to

supply ὦν with ἄξιος (‘as being worthy’).  
The sense cannot be, ‘so as to be worthy,’  
etc.; such an ellipsis of εἶναι is impossible.

—παρ' ἐχθροῖς, in their judgment; 620 n.

—τυχεῖν: *El.* 1469 κάπ' ἐμοῦ θρήνων τύχη.

925 ἔμελλες: cp. 1027: *Ph.* 1083 ὡς  
σ' οὐκ ἐμελλον ἄρ', ὦ τάλας, | λείπειν.—  
χρόνῳ: because, for several days, he had  
been brooding over his wrongs (930 f.):  
cp. 193 μακράωνι |...σχολᾶ. The words of  
Odysseus in 1336 f. also imply such an  
interval between the award of the arms  
and the death of Ajax.

926 στερεόφρων: as in Plat. *Polit.*  
p. 309 b τὸ στερεὸν ἦθος is said of τὰς ἐπὶ  
τὴν ἀνδρίαν μάλλον ξυντενούσας (φύσεις).  
—ἄρ': 233 n.

Erfurd's insertion of ὦδ' before ἐ-  
ξανύσειν has been widely accepted; then  
ἐξ- (corresponding with the ἄ of αὐπνοῦς  
in 881) takes the place of a short syllable;  
a license possible in dochmiacs. But  
L's reading, στερεόφρων ἄρ' ἐξανύσειν  
κακὰν, gives an exact metrical corre-  
spondence, without any conjectural ad-  
dition. No one could hesitate to prefer



to compose the corpse of this his brother! Ah, hapless Ajax, from what height fallen how low! How worthy, even in the sight of foes, to be mourned!

CH. Thou wast fated, hapless one, thou wast fated, then, with that unbending soul, at last to work out an evil doom of woes untold! Such was the omen of those complaining which by night and by day I heard thee utter in thy fierce mood, bitter against the Atreidae with a deadly passion. Aye, that time was a potent source of sorrows, when the golden arms were made the prize in a contest of prowess!

εστέναζες] L has the first α, and αζ, in an erasure.—Elmsley conj. ἀναξ, ἀνεστέναζες, if Ἴδρις be kept in 884. 931 ζ. ὠμόφρων] ὠμόφρον γ.—'Ατρείδαις | οὐλίῳ] Nauck would write 'Ατρείδαις | ὠμῶ.—σὺν] ν made in L from μ. 934 ἀρ' ἦν] ἀρ' ἦν Lips. α, β: ἦν ἀρ' Ien. 936 δπλων ἐκεῖτ' ἀγῶν πέρι MSS., and Ald. In L a curved line stands opposite δπλων in the left margin, showing that the defect had been noticed. To supply the choriambus wanted before δπλων, Thiersch conj. οὐλομένων: Musgrave, χρυσοδέτων: Campbell, χρυσοτύπων: Wex, τῶν χρυσέων: Elmsley, ἐν Δαναοῖς: Seyffert, 'Ατρείδαις. Triclinius had inserted 'Αχιλλέως, against metre.—In order to have a spondee before πέρι (=λεύσσειν in 890), Hermann writes ἐκεῖτ' ἀγῶν δπλων πέρι: Wunder, δπλων ἐκεῖθ' ἀγῶν πέρι.

it, but for a doubt as to whether Tragic lyrics could admit the form ἐξανύσσειν. The doubled σ occurs in *Od.* 16. 373 ἀνύσσεσθαι (fut. midd.): Hes. *Theog.* 954 ἀνύσσας: Pind. *P.* 12. 11 ἀνύσσειν. Sophocles has δλέσσας (390), and πέλασσαν (*Ph.* 1163). Hartung, G. Wolff, and Wecklein read ἐξανύσσειν: rightly, I believe. Observe that the close kinship of lyric with epic diction here is significantly marked by οὐλίῳ in 933,—an epic and Pindaric word which is free from just suspicion, yet occurs nowhere else in Tragedy.

929 ζ. τοῖα: 164 n.—πάννυχα καὶ φαέθοντ': schol. κατὰ νύκτα καὶ ἡμέραν. Cp. 217 νύκτερος (n.). The bold use of φαέθοντα for ἡμερῖνά or πανημέρια is interpreted and softened by the preceding πάννυχα. Doubt would be warrantable if φαέθοντ' ἀνεστέναζες stood alone.

931 ζ. ὠμόφρων, fierce: cp. 885 τὸν ὠμόθυμον.—ἐχθροδέπ', poet. for ἐχθρά: *Ph.* 1137 φῶτ' ἐχθροδοπῶν.—οὐλίῳ σὺν πάθει, with deadly resentment. οὐλίῳ refers primarily to his deadly hatred of the Atreidae, but suggests also the fatal result of his mood. For πάθος with ref. to an affection of the mind, cp. *Ph.* 899 ἀλλ' ἐνθάδ' ἦδη τοῦδε τοῦ πάθους κυρῶ (sc. τῆς ἀπορίας). With the exception of these two passages, there is perhaps no clear example of πάθος so used before Plato. (*Thuc.* 3. 84, where διὰ πάθους

ἐπιθυμοῦντες occurs in § 1, is an interpolated chapter.)

It is indeed possible to render οὐλίῳ σὺν πάθει, as Prof. Campbell does, 'under thy calamitous wrong' (the disappointment as to the arms). But οὐλίῳ is clearly suggestive of a direct reference to ὠμόφρων ἐχθροδέπ' 'Ατρείδαις. Further, the prep. σὺν more naturally denotes an accompaniment of the bitter utterance than the cause which had provoked it.

934 μέγας . ἦν . . ἀρχων, lit., was potent in beginning, = σφοδρῶς ἤρχε: the use of μέγας being analogous to that of πολὺς in such phrases as πολλοὺς ἦν λισσομένος (*Her.* 9. 91). For ἀρχων, cp. *Tr.* 871 ὡς ἀρ' ἡμῖν οὐ συμκρῶν κακῶν | ἦρξεν τὸ δῶρον: *Thuc.* 2. 12 § 3 ἦδε ἡ ἡμέρα τοῖς Ἕλλησι μεγάλων κακῶν ἀρξεί.

935 ζ. ἦμος, used even in trimeters, *O. T.* 1134, etc.—ἀριστόχειρ ἀγῶν, like ὠκύπους ἀγῶν (*El.* 699), ριμφάρματοι ἀμύλλαι (*O. C.* 1062).

δπλων. The defect of --- before this word is proved by the metre of the strophe, 890, ἀλλ' ἀμειννὸν ἀνδρα μὴ λεύσσειν δπου. Musgrave proposed χρυσοδέτων: cp. *Il.* 20. 268, referring to the arms of Achilles, χρυσὸς γὰρ ἐρύκακε, δῶρα θεοῖο. The last syll. of ἀριστόχειρ might facilitate the loss of a word beginning with χρ. For other suggestions, see cr. n.

ἐκεῖτ'. κείμει is the classical pf. pass.

- TE. 11 *ἰὼ μοί μοι.*  
 XO. 12 *χωρεῖ πρὸς ἦπαρ, οἶδα, γενναία δῆη.*  
 TE. 18 *ἰὼ μοί μοι.*  
 XO. 14 *οὐδέν σ' ἀπιστῶ καὶ δις οἰμῶξαι, γύναι,* 940  
 15 *τοιουδ' ἀποβλαφθεῖσαν ἀρτίως φίλου.*  
 TE. 16 *σοὶ μὲν δοκεῖν ταῦτ' ἔστ', ἐμοὶ δ' ἄγαν φρονεῖν.*  
 XO. 17 *ξυναυδῶ.*  
 TE. 18 *οἴμοι, τέκνον, πρὸς οἶα δουλείας ζυγὰ*  
 19 *χωροῦμεν, οἶοι νῶν ἐφεστᾶσι σκοποί.* 945  
 XO. 20 *ᾠμοι, ἀναλήτων*  
 21 *δισσῶν ἐθρόσας \*ἄναυδ'*  
 22 *ἔργ' Ἀτρειδᾶν τῶδ' ἄχει.*  
 23 *ἀλλ' ἀπείργοι θεός.*  
 TE. 24 *οὐκ ἂν τάδ' ἔσθη τῆδε μὴ θεῶν μέτα.* 950  
 XO. 25 *ἄγαν ὑπερβριθῆς < γὰρ > ἄχθος ἦνυσαν.*  
 TE. 26 *τοιόνδε μέντοι Ζηνὸς ἡ δεινὴ θεός*  
 27 *Παλλὰς φυτεύει πῆμ' Ὀδυσσέως χάριν.*

937 *ἰὼ μοί μοι*] *ἰὼ μοί μοί* L, and so in 939, 974. 938 *γενναία δῆη*] F. W. Schmidt conj. *δειλαία δῆη*: Bergk, *γενναία γύναι*. 940 *οἰμῶξαι* r: *οἰμῶξαι* L.—*γύναι*] Bergk conj. *δῆην*. 941 *ἀρτίως*] L has *ou* written above *ωσ*. The schol. has: *ἀρτίου*] *γνησίου*. *οὐ γὰρ ἔστι χρονικόν*. 945 *νῶν*] *νῶν* L.—*ἐφεστᾶσι* Ald.: *ἐφεστᾶσιν* L.—*σκοποί*] gl. in L, *οἱ Ἀτρεΐδαι*. Nauck conj. *κόποι*. 946—949 L divides the vv. thus:—*ᾠμοι*—|

of *τίθημι* (*τέθειμαι* being used in a middle sense). Cp. 572 f. *τεύχη*.. | *θήσουσ'* Ἀχαιοῖς (n.).

938 *ἦπαρ*: cp. Aesch. *Eum.* 135 *ἄλησον ἦπαρ ἐνδίκους ἐνείδεσιν*.—*γενναία*, true-hearted, loyal, like *γενναῖον ἔπος* (*Ph.* 1402), *γενναῖοι πόνοι* (*Eur. H. F.* 357). The schol., wrongly, *ἡ ἰσχυρά*: a version at which he arrived perh. rather through the use of *γενναῖος* as = 'fine,' 'good of its kind,' than through the idea of 'genuine,' *γνησία*.

940 *καὶ δις*: cp. 432 *καὶ δις ἀλάξω*. The aor. *οἰμῶξαι* (referring to each act of utterance), as in *El.* 788 *οἴμοι τάλανα· νῦν γὰρ οἰμῶξαι πάρα*: and *ib.* 285 *κλαύσαι*. Cp. 982 *στενάξω*, of continued lament.

941 *ἀποβλαφθεῖσαν*.. *φίλου*: bereft of him: properly, arrested by a hand which separates her from him (*El.* 696 *ὅταν δέ τις θεῶν | βλάπτῃ, δύναιτ' ἂν οὐδ' ἂν ἰσχύων φυγεῖν*). For the gen. (not found elsewhere with *ἀποβλάπτω*), cp. Aesch. *Ag.* 120 *βλαβέντα λουσθίων δρόμων*: Tyrtæus fr. 12. 39 *οὐδέ τις αὐτῶν | βλάπτειν οὐτ' αἰδοῖς οὐτε θίγῃς ἐθέλει*.

*ἀρτίως*. The schol. read *ἀρτίου*, which he explains by *γνησίου*: and this reading was approved by Bergk in *Rhein. Mus.* (1847) p. 150, though in his text (1858) he kept *ἀρτίως*. Hartung gives *ἀρτίου*, explaining it of close, congenial friendship (*Ani.* 570 *οὐχ ὡς γ' ἐκείνῳ τῆδέ τ' ἦν ἠρμοσμένα*). But *ἀρτίως*, though somewhat tame, is clearly genuine.

942 *δοκεῖν*, to conjecture; *φρονεῖν*, to understand, to feel, by one's own experience: cp. *O. C.* 1741 *φρονῶ*, 'I know it well.' As the Chorus had recognised Tecmessa's unique place in the affections of Ajax (211 f.), so by *δοκεῖν* she implies that they can at least form some estimate of her loss.

944 f. *δουλείας ζυγὰ*: her old fear; 499.—*οἶοι* might be a second exclamation; but seems better taken as causal (= *ἐπεὶ τοιοῦτοι*). Cp. *O. T.* 701 *Κρόντος, οἶά μοι βεβουλευκῶς ἔχει*.—*σκοποί*, the *δεσπῶται* (500) who will be the overseers of her servile tasks (503, *λατρείας*). Cp. Aesch. *Suppl.* 381 *τὸν ὑψόθεν σκοπὸν ἐπισκόπει*, | *φύλακα πολυπόνων | βροτῶν*: the watchful god, who punishes guilt.

TE. Woe, woe is me!

CH. The anguish pierces, I know, to thy true heart.

TE. Woe, woe is me!

CH. I marvel not, lady, that thou shouldst wail, and wail again, who hast lately been bereft of one so loved.

TE. 'Tis for thee to conjecture of these things,—for me, to feel them but too sorely.

CH. Yea, even so.

TE. Alas, my child, to what a yoke of bondage are we coming, seeing what task-masters are set over thee and me!

CH. Oh, the two Atreidae would be ruthless—those deeds of theirs would be unspeakable, which thou namest in hinting at such a woe! But may the gods avert it!

TE. Never had these things stood thus, save by the will of the gods.

CH. Yea, they have laid on us a burden too heavy to be borne.

TE. Yet such the woe that the daughter of Zeus, the dread goddess, engenders for Odysseus' sake.

δισσω— | ἀναυδον— | ἀλλ'...θεός.

②46 ἄμοι (sic) L: with γρ. ἴω μοι, from S. ②47 ε. ἀναυδ' | ἐργ' Hermann: ἀναυδον | ἐργον MSS. ②48 τῶιδ' made in L from τοδ'.

②51 ἄγαν L, Γ, T, and lemma of schol. in L: ἄγαν γ' L<sup>2</sup> (=Lb), Pal., Δ, Θ, Harl., and Ald.: ἄγαν δ' A and Brunck.—ὕπερβριθές] After this word Brunck adds τῶδ': Elmsley, γάρ: Blaydes conj. ὑπερβριθές γε τάχθος.—ἄχθος] Nauck conj. ἄλγος.—ἤνυσαν] In L the 1st hand wrote ἤνυσαν, and another added the breathing. Two of the later MSS. (Ien., Mosq. b) have ἤνυσας. ②52 θεός] θεά r.

②46 ε. ἄμοι, ἀναλήτων κ.τ.λ.: 'in this sorrow (τῶδ' ἀχαι, lit., 'by' it, by the mention of it), thou hast named deeds of the Atreidae that are unutterable,—that make them ruthless': i.e., if they should indeed enslave thee, their act would be infamous. ἀναλήτων, as its emphatic place shows, has a predicative force. For ἀναυδ' | ἐργ', as a correction of ἀναυδον | ἐργον, see on 901.—ἀχαι does not literally mean 'lament,' though it might be so rendered here, as in O. C. 1722 λήγερε τοῦδ' ἀχους (where the literal sense is, 'cease from this sorrowing').

②50 οὐκ ἂν τὰδ' ἔσται κ.τ.λ. The last words of the Chorus, ἀλλ' ἀπίργοι θεός, imply that the Atreidae may, after all, be capable of such cruelty, if the gods do not hinder them. Tecmessa replies that things could not have come to the present pass without the help of the gods; so that it is vain to rest hopes on them.

τὰδ' .. τῆδε: Aesch. P. V. 511 οὐ ταῦτα ταῦτη Μοῖρά πω τελεσφόροι | κρᾶναι νέ-

πρωται.—ἔσται, have been brought to this state: cp. An. 1156 οὐκ ἔσθ' ὁποῖον στάντ' ἂν ἀνθρώπου βίον | οὐτ' αἰνέσαιμι ἂν οὐτε μεμψαίμην ποτέ (n.).—μὴ θεῶν μέτα, sc. στάντα, = εἰ μὴ μετὰ θεῶν τῆδε ἔσται: cp. O. T. 1456 οὐ γὰρ ἂν ποτε | θηήσκων ἐσώθη, μὴ 'πί τῷ θεῶν κακῷ, sc. σωθῆις.

②51 ἄγαν ὑπερβριθές κ.τ.λ. The defect of a syllable in the MSS. here (see 905 n.) is best supplied by γάρ, which expresses assent: cp. Ph. 755 ΝἘ. δεῦνόν γε τοῦπτεσσιμα τοῦ νοσήματος. | ΦΙ. δεῦνόν γάρ οὐδὲ ρητόν. The addition of γ' after ἄγαν in some MSS. seems to have been prompted by a sense that some such link with the preceding verse was required.—ἀχθος, of sorrow, as Ph. 1168 μυρίον ἀχθος δ' ξυνοικεῖ.—ἤνυσαν, effected, brought about, as Ph. 1145 κοινὰν ἤνυσεν ἐς φίλους ἀρωγὰν. Not, 'have made too heavy,' like O. T. 166 ἤνυσαν' ἔκροστιαν φλόγα πῆματος.

②52 ε. μίντοι, 'yet,'—crushing though the sorrow is: cp. O. C. 780 f. ἄρ' ἂν

ΧΟ. 28 ἦ ῥα κελαινώπαν θυμὸν ἐφυβρίζει πολύτλας ἀνὴρ, 954  
 29 γελᾷ δὲ τοῖσδε μαινομένοις ἄχρουν  
 30 πολὺν γέλωτα, φεῦ φεῦ,  
 31 ξύν τε διπλοῖ βασιλῆς κλύοντες Ἀτρεΐδαι. 960

ΤΕ. οἱ δ' οὖν γελώντων κάπιχαιρόντων κακοῖς  
 τοῖς τοῦδ'. ἴσως τοι, κεῖ βλέποντα μὴ 'πόθουν,  
 θανόντ' ἂν οἰμώξειαν ἐν χρεία δορός.  
 οἱ γὰρ κακοὶ γνώμαισι τάγαθὸν χεροῖν  
 ἔχοντες οὐκ ἴσασι, πρὶν τις ἐκβάλῃ. 965

954—960 L divides the vv. thus:—ἦ ῥα—| θυμὸν—| ὁ πολύτλας—| γελᾷ—| πολὺν—| ξύν τε—| κλύοντες ἀτρεΐδαι. 954 κελαινώπαν L (ὦ from ὠ), with most MSS., Suidas s.v., and Ald.: κελαινώπα Δ, with Eustathius p. 72. 4. Blaydes writes κελαινώπ' ἂν (= ἀνά): Hartung, κελαινώπ' ἐνθυμὸν (see comment.). 955 πολύτλας] ὁ πολύτλας MSS. and Ald.: Porson on Eur. Or. 1297 pointed out that the art. should be omitted (cp. 913 f.). 957 γελᾷ δὲ MSS.: Blaydes writes γελᾷ τε.—τοῖσδε Elmsley: τοῖς L, with most MSS., and Ald.: τοῖσι Triclinius: σοῖσι Hermann.—ἄχρουν ι, and Ald.: ἀχρσι L. 960 ξύν τε MSS.: ξὺν δὲ Blaydes.—βασιλῆς ι: βασιλῆος L, A,

ματαίου τῆσδ' ἂν ἡδονῆς τύχους; | τοιαῦτα μέντοι καὶ σὺ προσφέρεις ἐμοί. (It is not a mere expression of assent, 'yes,' as Paley takes it.)—Ζηρὸς ἢ δεινὴ θεός: for the simple gen. of parentage, cp. 172 Διὸς, 1302 Λαομέδοντος: *Ani.* 824 τὰν Φρυγίαν ξέναν | Ταντάλου. In 401 and 450 the art. (ἦ) is prefixed to Διὸς.—φτεταῖαι: cp. *O. T.* 347 ζυμφυτεύσαι τοβργον.

954 ε. ἦ ῥα: 172 n.—ἐφυβρίζει here denotes, not deeds or words of insult, but secret exultation; hence it is joined with κελαινώπαν θυμὸν as an acc. 'of the inner object,' like that which is often added to verbs of feeling (γέγηθέ τε φρένα, *Il.* 8. 559: τὰράσσομαι φρένας, *Ani.* 1095). κελαινώπαν (κελαινός, δ'ψ) is not simply an equiv. for κελαινόν: the second part of the compound suggests the dark soul which watches from its place of concealment with malevolent joy; as Philoctetes says to Odysseus, ἀλλ' ἦ κακὴ σὴ διὰ μυχῶν βλέπουσ' ἀεὶ | ψυχῆ etc.—The epithet 'dark,' 'black,' is often given to a mind strongly moved by passion (esp. anger): *Il.* 1. 103 μένεος δὲ μέγα φρένας ἀμφὶ μέλαιναι | πίμπλαντ': *Theogn.* 1199 καὶ μοι κραδίην ἐπάταξε μέλαιναν (dark with resentment): *Aesch. Cho.* 414 σπλάγχνα δὲ μου κελαινοῦται: *Pers.* 114 ταῦτά μοι μελαγχλίτων | φῆρην ἀμύσσειται φόβῳ. Here, however, dark malignity is implied, as by κελαινόφρων (*Aesch. Supp.* 459, of Clytaemnestra).

The form κελαινώπης occurs only here, though *Pind. P.* 1. 7 has the fem., κελαινώπιν..νεφέλαν. In *P.* 4. 212 he uses κελαινώψ (κελαινώπεσσι Κόλχοις): and Blaydes here gives κελαινώπ' ἂν θυμὸν: an ingenious conjecture. But the Sophoclean apocope of ἀνά is elsewhere confined to compounds (see on *Ani.* 1275 ἀντρέπων).

Schneidewin strangely understands, 'Odysseus mocks at the frenzy-darkened soul of Ajax.' Hartung writes κελαινώπ' ἐνθυμὸν: 'mocks at the brooding, passionate man' (Ajax),—referring to *Arist. Pol.* 4. (7.) 7. 3 (where, however, ἐνθυμὸς = 'spirited,' opp. to ἀθυμὸς).

955 πολύτλας, much-enduring, 'patient,'—the Homeric epithet, applied with bitter irony: he has known how to work and wait.—Not 'unflinching,' in the sense of 'sticking at nothing' (*πανουργός*, v. 445).

957 ε. γελᾷ δὲ, the traditional reading, is slightly better here than γελᾷ τε: δὲ, implying that the speaker turns to a new point, here serves to mark a climax: Odysseus exults in thought,—yes, and laughs aloud. For γελᾷ, cp. 382: *Ph.* 1125 (καὶ πού.) ἐγγελά, χερὶ πάλλων | τὰν ἐμῶν μελῶν τροφάν.—τοῖσδε..ἄχρουν, dat. of object with γελᾷ: cp. 1042: *Ar. Nub.* 560 ὅστις οὖν τοῖτοισι γελᾷ, τοῖς ἐμοῖς μὴ χαιρέτω.—μαινομένοις: as μαινομαι is said of fire, strife, etc., so here it denotes 'frantic' griefs, but with a further refer-

CH. Doubtless, the patient hero exults in his dark soul, and mocks with keen mockery at these sorrows born of frenzy. Alas! And with him, when they hear the tidings, laugh the royal brothers, the Atreidae.

TE. Then let them mock, and exult in this man's woes. Perchance, though they missed him not while he lived, they will bewail him dead, in the straits of warfare. Ill-judging men know not the good that was in their hands, till they have lost it.

with most MSS., and Ald.: βασιλῆες T (Triclinius). 961 οἶδ' (from οἶδ') L, with most MSS., and Ald.: οἶδ' ad one MS. of Suidas s.v. βλέποντες (where 961—963 are quoted). Hermann wrote of δ' οὖν: Bergler, οἶδ' οὖν (and so A). 962 τοῦδ'] δ made in L from σ.—[σως] In L the 1st hand wrote ἴσω, and C has been added by a corrector: cp. 921.—πρόθουν] Nauck conj. φέλουσ' (or, as he would write it, ἐφέλουσ'). 964 τάγαθόν χειροῦν L, with most MSS., and Ald.: τάγαθ' ἐν χειροῦν Mosq. b, and one of Brunck's MSS. (as Reiske had conjectured): which Cobet prefers, *Var. L.* p. 15. 965 ἐκβάλῃ] ἐκβάλαι Γ.

ence to their source in the *μανία* of Ajax. Cp. Eur. *I. A.* 548 *μανομένων οστρω*ν (so Reiske, for *μανομένων*).

960 ξύν τε: for the adv. ξύν, cp. 1288, *Am.* 85.

961 ζ. οἶδ' οὖν: 114 n.—κεῖ..μή, where *ei kal μή* would be normal (563 n.).—πρόθουν, 'missed him,' during the interval between the award of the arms and his death, when he remained in seclusion (193 f., n.). *Il.* 6. 361 (Hector) ὄφρ' ἐπαμύνω | Τρώεσσ', οἱ μέγ' ἐμείο ποθήν ἀπέοντος ἔχουσιν. 1. 240 ἦ ποτ' Ἀχιλλῆος ποθή λξεται υλας Ἀχαιῶν. For the prodelision of the augment in the last foot of the v., cp. 557 *τράφης*.

ἐν χρεῖα δορός, 'in the need of the spear' = 'in the straits of war': cp. 1275: *Am.* 670 *δορός..ἐν χειμῶνι*.—Not, 'when they need *his* spear.'

964 ζ. κακοὶ γνώμαισι: cp. 1374 *γνώμη σοφόν*.—τάγαθόν χειροῦν is better attested than τάγαθ' ἐν χειροῦν: and in this context the singular *τάγαθόν* is preferable. For the dat., cp. *El.* 431 ὧν ἔχεις χειροῦν, *Tr.* 265 *χειροῦν..ἐχων βέλη*.

πρὶν τις ἐκβάλῃ = πρὶν ἐκβάλωσι: the collective τις, as in *Thuc.* 4. 85 § 6 οἷς ἂν ἐπιω, ἤσόν τις ἐμοὶ πρόσεισι, *δυσχερές ποιοῦμενοι κ.τ.λ.* From the primary sense of 'casting out,' ἐκβάλλειν derives that of 'throwing away,' 'losing by one's own folly': cp. *Ar. Ecc.* 750 οὐ γὰρ τὸν ἐμὸν ἰδρώτα καὶ φειδιῶλαν | οὐδὲν πρὸς ἔπος οὕτως ἀνόητως ἐκβαλῶ. So a schol. here explains, πρὶν ἂν τις αὐτοῦ στερηθῇ. Sophocles has this use, with various shades of meaning, in *Am.* 648 (where

see n.), *O. T.* 611, *O. C.* 631. [We could also render, 'until one strike it out of their hands'; cp. *Od.* 2. 396 *πλάττε δὲ πινοντας, χειρῶν δ' ἐκβαλλε κύπελλα*. But a reason for preferring the other view is that it represents the loss as due solely to the folly of the possessors themselves; and thus suits the context better.]

For the sentiment, cp. *Mimnermus fr.* 1 (in Nauck's *Frag. Trag.* 2nd ed., p. 829) *δεινοὶ γὰρ ἀνδρὶ πάντας ἐσμέν εὐκλεεὶ | ζῶντι φθονῆσαι, καθανόντα δ' αἰέσαι*. *Plaut. Capt.* 1. 2. 39 *Tum denique homines nostra intelligimus bona, | Quom quae in potestate habuimus ea amisimus*. *Hor. C.* 3. 24. 31 *Virtutem incoluntem odimus, | Sublatam ex oculis quaerimus invidi*.

966—978 Various theories of interpolation have been held with regard to this passage: see Appendix. Most of them are founded on the assumption that Tecmessa's former speech of ten lines (915—924) must be balanced by a speech of the same length here, and that therefore three of the thirteen verses (961—973) must be struck out. (Nauck, who rejects 918 f., strikes out five verses here, 966—970.)

As several objections arise from the alleged incoherence of the speech, it is well to observe the train of thought in 961—973.

'Let them mock, if they will, at the fate of Ajax; they will perhaps find out, in time of need, what they have lost; foolish men never know their own good fortune till they have thrown it away

ἔμοι πικρὸς τέθνηκεν ἢ κείνοις γλυκὺς,  
 αὐτῷ δὲ τερπνός· ὦν γὰρ ἠράσθη τυχεῖν  
 ἔκτησαθ' αὐτῷ, θάνατον ὄνπερ ἤθελεν.  
 τί δῆτα τοῦδ' ἐπεγγελῶεν ἂν κάτα;  
 θεοῖς τέθνηκεν οὗτος, οὐ κείνοισιν, οὐ.  
 πρὸς ταῦτ' Ὀδυσσεὺς ἐν κενοῖς ὑβρίζειται.  
 Αἴας γὰρ αὐτοῖς οὐκέτ' ἐστίν, ἀλλ' ἔμοι  
 λιπῶν ἀνίας καὶ γόους διοίχεται.

970

## ΤΕΤΚΡΟΣ.

ἰὼ μοί μοι.

ΧΟ. σίγησον· αὐδὴν γὰρ δοκῶ Τεύκρου κλύειν  
 βωῶντος ἄτης τῆσδ' ἐπίσκοπον μέλος.

975

ΤΕΤ. ὦ φίλτατ' Αἴας, ὦ ξύναιμον ὄμμι' ἔμοι,  
 ἄρ' ἠμπόληκας ὥσπερ ἢ φάτις κρατεῖ;

966—978 For the supposed interpolations in this passage, see Appendix.  
 966 ἔμοι πικρὸς τέθνηκεν ἢ κείνοις γλυκὺς L. The accent on ἢ is from a later hand: the scribe wrote either ἦ or ἧ. The δ of πικρὸς is partially erased, and the σ almost wholly. Four dots ∴ are placed before the verse. There is no variant in the other mss. The Aldine has a comma after τέθνηκεν (as well as after γλυκὺς).—For ἦ Schneidewin wrote ἧ: Reiske, Porson and Elmsley conj. εἰ: Hartung writes ὡς: Blaydes, καλ. 967 αὐτῷ made in L from αὐτῶ.—Hoffmann conj.

(961—965). No, his death is no gain for them—though it is anguish for me: for *him*, it is the release which he desired (966—968). Why should they mock at him, then? They cannot even claim that his death was their work; it is the affair of the gods (969 f.). So Odysseus may exult, if he pleases, but it is an empty triumph. He and his friends have merely suffered a *loss*; Ajax is gone,—and has left nothing behind him but the sorrow which is mine' (971—973).

966 ε. ἔμοι πικρὸς κ.τ.λ. Schol. in L: μάλλον ἔμοι πικρὸς τέθνηκεν ἢ κείνοις γλυκὺς. This is the only tenable explanation of the words. For the omission of μάλλον, cp. *Il.* 1. 117 βούλομαι ἐγὼ λαὸν σὸν ἔμμεναι ἢ ἀπολέσθαι: *Her.* 3. 40 βούλομαι...ὄντω διαφέρει τὸν αἰῶνα ἐναλλάξ πρήσσω ἢ εὐτυχέω τὰ πάντα. No proposed substitute for ἦ (ἧ, εἰ, ὡς, καλ) really fits the sense. Her point throughout is that the death of Ajax is no triumph for the Greeks—only a loss. The sole positive result is her own wretchedness. γλυκὺς means, a cause of rejoicing for them—if they knew their own interest. Instead of οὐ κείνοις γλυκὺς,

ἀλλ' ἔμοι πικρὸς, we have ἔμοι πικρὸς (μάλλον) ἢ κείνοις γλυκὺς: cp. *Thuc.* 1. 34 § 2 πολέμῳ μάλλον ἢ τῷ ἴσῳ ἐβουλήθησαν τὰ ἐγκλήματα μετελθεῖν (=οὐ τῷ ἴσῳ, ἀλλὰ πολέμῳ).

θάνατον is in appos. with the ταῦτα implied (as antecedent) by ὦν: as we could say,—'all that he desired he has found,—the death of his choice.'

966 ἐπεγγελῶεν, as in 454, 989.—κάτα, placed after its case, as in 302, and also separated from it, like ἐν in 906. We find κατά joined with a similar compound verb in *El.* 834 f. κατ' ἐμοῦ...| μάλλον ἐπεμβάσει.—Conjectures which aim at ἐγγελῶεν (ταυτοῦδ', τοῦδ' ἂν, τοῦδέ γ') are needless: the stress on τοῦδ' mitigates the harshness of the verse.

970 θεοῖς κ.τ.λ.: the dat. is one of relation: his death is a matter between the gods and himself,—one in which the Greek chiefs have no part. ('His death concerns the gods,—not them, not them': Whitelaw.) See on *El.* 1152 τέθνηκ' ἐγὼ σοί. The implied meaning is that his death has been brought about by the gods; but θεοῖς should not be taken as a dat. of the agent (539), 'by the gods';

To my pain hath he died more than for their joy, and to his own content. All that he yearned to win hath he made his own,—the death for which he longed. Over this man, then, wherefore should they triumph? His death concerns the gods, not them—no, verily. Then let Odysseus revel in empty taunts. Ajax is for them no more: to me he hath left anguish and mourning—and is gone.

TEUCER, *approaching*.

Woe, woe is me!

CH. Hush—methinks I hear the voice of Teucer, raised in a strain that hath regard to this dire woe.

*Enter* TEUCER.

TEU. Beloved Ajax, brother whose face was so dear to me—hast thou indeed fared as rumour holds?

αὐτῷ γε. 969 τί] In L the scribe wrote τί, the reading of Γ, Τ, etc., and Ald.: but a late hand has made it into πῶς, the reading of Α, Δ, and others.—τοῦδ'] In L there has been an erasure (of ω or ου?) between θ and δ'. Tournier conj. τί δῆτα τοιοῦδ' ἐγγελῶν. For ἐπεγγελῶν Elmsley conj. ἄν ἐγγελῶν.—The Aldine places χο before this verse, giving vv. 969—973 to the Chorus, as is done in some of the later MSS., but not in L or A. 971 πρὸς] made in L from πρῶ. 974 ἰὼ ἰὼ r. 975 δοκῶ L. 976 ἐπίσκοπον] Nauck conj. ἐπήβολον. 978 ἡμπόληκας] In L the μ has been added by S.—Hermann, with Lenting, ἡμπόληκὰ σ'.

indeed, that sense would be forced. Tecmessa's phrase is more expressive and more pathetic.

971 πρὸς ταῦτ', with a command, as often; cp. 1066, 1115: *Ant.* 658 πρὸς ταῦτ' ἐφύμνειτω Δία | ξύναιμον: *O. T.* 426: *El.* 820, etc.—ἐν κενοῖς, in a case where his triumphs are κενά, empty, unreal: cp. *Tr.* 1118 οὐ γὰρ ἄν γνοίης ἐν οἷς | χαίρειν προθυμῆι (n.). *El.* 331 θυμῷ..χαρίζεσθαι κενά.

972 εἰ. There is no stress on αὐτοῖς as opposed to ἐμοί. The emphasis is on οὐκέτ' ἐστίν, which is repeated in a negative form by ἀλλά..διοίχεται (cp. 167 n.). 'It is all loss for them; nothing remains but the anguish which becomes my portion.'

974—1184 The fourth ἐπαισόδιον consists of two scenes. (1) 974—1039. Teucer's lament. (2) 1040—1184. Menelaüs forbids the burial of Ajax, and Teucer defies him.

976 ἄτης..ἐπίσκοπον (from σκοπός as = 'mark'), aimed at it, having regard to it: schol. οὐχ ἡμαρτηκός τῆς συμφορᾶς, ἀλλ' ἐστοχασμένον. Another gloss, ἐφορον, represents the view that ἐπίσκοπον is from σκοπός as = 'overseer', and

means 'looking upon' the ἄτη: which yields virtually the same sense. But, in actual usage, this ἐπίσκοπος, when figurative, means 'watching or presiding over.' In Aesch. *Ch.* 125 f., τοὺς γῆς ἐνερθε δαίμονας κλύειν ἐμὰς | εὐχάς, πατρῶν δωμάτων ἐπισκόπους, the adj. is best taken with δαίμονας, 'looking upon.' Hence it is better to suppose the notion of aiming at a mark both here and in Aesch. *Eum.* 903, ὅποια νίκης μὴ κακῆς ἐπίσκοπα. Herodotus has the literal sense, 3. 35, τίνα εἶδες..οὕτω ἐπίσκοπα τοξέοντα;

μέλος, said here of a loud lament, denotes the bellowing of oxen in fr. 637 μέλη βοῶν ἀναυλα καὶ βακτήρια ('discordant'). Euripides applies the word to Nestor's winning eloquence, τὸ Νεστώρειον εὐγλωττον μέλος (fr. 899).

977 ξύναιμον δμμ', the 'face' or 'form' of a kinsman: cp. 1004: *El.* 903 σύνθηες δμμα (n.): *Ph.* 171 ξύντροφον δμμ': Aesch. *Ch.* 238 ὦ τερπνὸν δμμα (where Herm. reads δυνομα). For ξύναιμον, cp. *Ant.* 1 αὐτάδελφον..κάρα, *O. C.* 1387 συγγενεὶ χερσί.

978 ἡμπόληκας=πέπραγας, 'fared': Hippocr. *De morb.* II. p. 353 (Kühn) κάλλιον ἐμπολήσει ὁ ἄνθρωπος, 'the

- ΧΟ. ὄλωλεν ἀνήρ, Τεῦκρε, τοῦτ' ἐπίστασο.  
 ΤΕΤ. ὦμοι βαρείας ἄρα τῆς ἐμῆς τύχης. 980  
 ΧΟ. ὡς ᾧδ' ἐχόντων  
 ΤΕΤ. ᾧ τάλας ἐγώ, τάλας.  
 ΧΟ. πάρα στενάζειν.  
 ΤΕΤ. ᾧ περισπερχές πάθος.  
 ΧΟ. ἄγαν γε, Τεῦκρε.  
 ΤΕΤ. φεῦ τάλας. τί γὰρ τέκνον  
 τὸ τοῦδε, ποῦ μοι γῆς κυρεῖ τῆς Τρωάδος;  
 ΧΟ. μόνος παρὰ σκηναῖσιν.  
 ΤΕΤ. οὐχ ὅσον τάχος 985  
 δῆτ' αὐτὸν ἄξεις δεῦρο, μὴ τις ὡς κενῆς  
 σκύμνον λεαίνης δυσμενῶν ἀναρπάσῃ; *with a p*  
 ἴθ', ἐγκόνει, σύγκαμνε· τοῖς θανούσι τοι  
 φιλοῦσι πάντες κειμένους ἐπεγγεῶν.  
 ΧΟ. καὶ μὴν ἔτι ζῶν, Τεῦκρε, τοῦδέ σοι μέλει 990  
 ἐφίεθ' ἀνὴρ κείνος, ὥσπερ οὖν μέλει.  
 ΤΕΤ. ᾧ τῶν ἀπάντων δὴ θεαμάτων ἐμοὶ  
 ἀλγιστον ᾧν προσεῖδον ὀφθαλμοῖς ἐγώ,

979 ἀνὴρ] ἀνὴρ MSS., and Ald.—τοῦτ' ἐπίστασο] Nauck conj. πάντ' ἐπίστασαι. 982 ᾧ] ὡς Suidas s.v. περισπερχές (though one MS., at least, has ᾧ there). 984 τὸ τοῦδε made in L from τοῦτο δέ, by the 1st hand.—After τοῦδε Blaydes places a note of interrogation. 986 δῆτ' αὐτὸν ἄξεις δεῦρο] Elmsley conj. δεῦρ' αὐτὸν ἄξεις δῆτα.—

patient's state will be better.' In Aesch. *Eum.* 631 ἡμποληκότα | τὰ πλείστ' ἀμεινον (so Herm., for ἀμείνον'), the sense is similar.—Hermann, reading ἡμπόληκά σ', explained, 'Num te morando prodidi?' This seems clearly less fitting.

980 ᾧμοι κ.τ.λ. Cp. *El.* 1179 ᾧμοι ταλαίνης ἄρα τῆσδε συμφορᾶς.

981 ὡς ᾧδ' ἐχόντων: the same phrase in Aesch. *Ag.* 1393: so above, 904 ὡς ᾧδε τοῦδ' ἐχοντος ἀλάζειν πάρα, and 281 n. For the neut. plur. part., without subject, cp. *El.* 1344 τελουμένων εἰποιμ' ᾧν (n.).—The division of the verse between two speakers (*ἀντιλαβή*) is again used, as in 591 ff., to mark strong emotion. The interruption after ἐχόντων has the effect of adding emphasis to the announcement: see on *O. C.* 645.

982 περισπερχές, done in passionate haste,—fierce and sudden. σπέρχομαι often refers to anger, as in *Her.* 5. 33 ἐσπέρχετο τῷ Ἀρισταγόρῃ: cp. id. 7. 207 περισπερχούτων τῇ γνώμῃ ταύτῃ, 'being

incensed' at it: Oppian *Cyn.* 4. 218 *περισπερχῆς δδόνησιν*.

983 ε. τί γὰρ, .. ποῦ.. κυρεῖ..; For the double question, cp. 101 f.—μοι, ethic dat.: 733.

985 ε. μόνος: referring to τέκνον: cp. *Il.* 22. 84 φίλε τέκνον: *Eur. Andr.* 570 τέκνου τε τοῦδ', *δν κ.τ.λ.* παρὰ σκηναῖσιν, where Tecmessa had left him at 809.

δῆτ' αὐτὸν ἄξεις. There is no other example of δῆτα as first word of a verse. It is usually read as first word of a clause in *Ar. Nub.* 399 (καὶ πῶς) εἶπερ βάλλει τοὺς ἐπιόρκους, δῆτ' οὐχὶ Σίμων' ἐνέπρησεν..; where, however, Dindorf gives πῶς οὐχὶ (πῶς δῆτ' being a variant for δῆτ'). There is, however, no reason to doubt it here. With Sophocles the words sometimes run on from the end of one trimeter to the beginning of the next, as if there were no break between the verses. See e.g. 1089 ὅπως | μῆ: *Ani.* 409 πᾶσαν κόνιν σήραυνες ἢ κατέχει τὸν |



CH. He hath perished, Teucer: of that be sure.

TEU. Woe is me, then, for my heavy fate!

CH. Know that thus it stands—TEU. Hapless, hapless that I am!

CH. And thou hast cause to mourn. TEU. O fierce and sudden blow!

CH. Thou sayest but too truly, Teucer. TEU. Ay me!—But tell me of yon man's child—where shall I find him in the land of Troy?

CH. Alone, by the tent.

TEU. (To TECMESSA.) Then bring him hither with all speed, lest some foeman snatch him up, as a whelp from a lioness forlorn! Away—haste—bear help! 'Tis all men's wont to triumph o'er the dead, when they lie low. [Exit TECMESSA.]

CH. Yea, while he yet lived, Teucer, yon man charged thee to have care for the child, even as thou hast care indeed.

TEU. O sight most grievous to me of all that ever mine eyes have beheld!

κενήs] T. Johnson conj. κενόν.

●●● ἐγκόνει] γ made in L from ν.—θανοῦσι] Dindorf, Nauck and Blaydes write ἐχθροῖσι, with Herwerden: Wecklein, σθένουσι, with Seyffert.

●●● ἐπεγγελάω] Wecklein conj. ἐπεμπατεῖν.

●●● ἀνήρ] ἀνήρ MSS., and Ald.—κείνος] κείνα L<sup>2</sup> (=Lb).

νέκυν: Ph. 263 ὃν οἱ | δισοὶ στρατηγοί: O. T. 332 τί ταῦτ' | ἄλλως ἐλέγχειs; (Such elision at the end of the verse was remarked by the ancients as peculiar to Sophocles: see on O. T. 29.) The place of δῆρα here is only another example of the same tendency, and is illustrated by that of ποτέ in O. T. 1084 οὐκ ἂν ἐξέλθοιμ' ἔτι | ποτ' ἄλλος. This virtual synaephea of trimeters naturally occurs most often in passages where, as here, the speech is excited or rapid.

κενήs, 'robbed' of her young: Bion Idyll. i. 59 χήρα δ' ἄ Κυθέρεια, κενοὶ δ' ἀνὰ δώματ' Ἔρωτες. The adj. is 'proleptic': if the child is not quickly brought, the mother will seek him only to find that she is bereaved. Cp. Aní. 791 δικαίων ἀδίκους φρένας παρασπῆs: Aesch. Pers. 298 ἀνανδρον τάξιν ἥρμου θανών. Schol. οἱ γὰρ κυνηγοὶ τηροῦσι τὸν καιρὸν ὅποτε ἔρημοι τῶν μητέρων γίγονται οἱ σκύμνοι.—Others take κενήs as merely 'separated' (at this time) from her child: but this would be a strange sense for it.

●●● ε. ἐγκόνει (811) and σύγκαμνε are said, like ἀξεις, to Tecmessa, who now hurries away. At v. 1168 she returns with

her child, but only as a κωφὸν πρόσωπον, whose part is taken by a supernumerary. The actor who has thus far played Tecmessa has to re-appear as Odysseus (or possibly as Agamemnon): see p. 7.

κειμένους is bitterly added after θανοῦσι, to mark the baseness of the action: 'the dead—when they have fallen.' Cp. Ar. Nub. 550 κοῦκ ἐτόλμησ' ἀθῆs ἐπεμπατῆσ' ἀδ' ἄτῳ κειμένῳ. Aesch. Ag. 884 ὡστε σύγγονον | βροτοῖσι τὸν πεσόντα λακτίσαι πλέον. There is no reason for changing θανοῦσι (cr. n.).

●●● ε. καὶ μὴν: 794.—τοῦδε, Eurysaces, the subject of vv. 983 ff. The absence of the child does not require us to make τοῦδε neuter ('this matter'). μέλειν might be personal (689), but, in view of μέλει, is prob. here the impersonal verb.—ἄσπερ οὖν: Plat. Phaedr. p. 242 E εἰ δ' ἔστιν, ὡσπερ οὖν ἔστι, θεὸs ἢ τι θεῖον ὁ Ἔρως.

●●● ε. ἀπάντων δῆ: cp. 858 πανύστατον δῆ.—θεαμάτων. προσεῖδον ὀφθαλμοῖs: the redundant phrase denotes the vehemence of his feeling; cp. Aní. 763 σὺ τ' οὐδαμὰ | τοῦμόν προσόψει κρᾶτ' ἐν ὀφθαλμοῖs ὀρών.

ὀδός θ' ὀδῶν πασῶν ἀνιάσασα δὴ  
 μάλιστα τοῦμόν σπλάγχχνον, ἦν δὴ νῦν ἔβην, 995  
 ᾧ φίλτατ' Αἴας, τὸν σὸν ὡς ἐπυσθόμην  
 μόρον διώκων κἀξιχνοσκοπούμενος.  
 ὄξεϊα γάρ σου βάξις (ὡς θεοῦ τινος)  
 διήλθ' Ἀχαιοὺς πάντας ὡς οἴχει θανῶν.  
 ἀγῶ κλυῶν δύστηνος ἐκποδῶν μὲν ὦν 1000  
 ὑπεστέναζον, νῦν δ' ὀρών ἀπόλλυμαι.  
 οἶμοι.  
 ἴθ', ἐκκάλυψον, ὡς ἴδω τὸ πᾶν κακόν.  
 ᾧ δυσθέατον ὄμμα καὶ τόλμης πικρᾶς, 1005  
 ὄσας ἀνίας μοι κατασπείρας φθίνεις.  
 ποῖ γὰρ μολεῖν μοι δυνατόν, εἰς ποίους βροτούς,  
 τοῖς σοῖς ἀρήξαντ' ἐν πόνοισι μηδαμοῦ;  
 ἦ πού με Τελαμῶν, σὸς πατήρ ἐμός θ' ἄμα,

994 ὀδόςθ' made in L from ὀδόςτ'.—In L the 1st hand wrote ἀπασῶν, but the initial *a* has been erased (the breathing remains). The later MSS. are divided between πασῶν (A, D, E, T, etc.), and ἀπασῶν (Γ, Pal., etc.). In those which have the latter, the order of words is left unchanged, as in Ald.: ὀδός θ' ὀδῶν ἀπασῶν ἀνιάσασα δὴ. A few of the inferior MSS. have ὀδός τ' ἀνιάσασα δὴ πασῶν ὀδῶν: and so Turnebus. Brunck proposed ὀδῶν θ' ἀπασῶν ὀδός κ.τ.λ., which Nauck and Wecklein adopt.—*δη*] *η* made in L from *ε*. 998 ἐπυσθόμην] L has *ηι* (Hi) in an erasure. 999 σου]

994 *z*. ὀδός θ' ὀδῶν πασῶν. The fact that πασῶν has been corrected in L from ἀπασῶν, the reading of some other MSS., has been regarded as confirming Brunck's conjecture, ὀδῶν θ' ἀπασῶν ὀδός ἀνιάσασα δὴ. That reading is specious. In support of πασῶν, however, these points should be considered. (1) ἀπασῶν could easily arise through the scribe's eye wandering to ἀπάντων in 992: and no MS. which has ἀπασῶν alters the order of the words ὀδός θ' ὀδῶν. (2) After τῶν ἀπάντων . . . θεαμάτων ἄλγιστον, there is a rhetorical advantage in having ὀδός θ' ὀδῶν πασῶν rather than ὀδῶν θ' ἀπασῶν ὀδός. It is a 'chiasmus.' (3) The absence of caesura in ὀδός θ' ὀδῶν πασῶν may have been intentional: see on 855.

ἀνιάσασα δὴ. Here δὴ emphasises the whole phrase πασῶν ἀνιάσασα μάλιστα (rather than πασῶν only). Cp. Creon's words in *Ant.* 1212 ἄρα δυστυχεστάτην | κέλευθον ἔρω τῶν παρελθουσῶν ὀδῶν; ἦν δὴ: δὴ emphasises the pron., as in 1029, 1043, 1045, and often.

998 *z*. ὡς ἐπυσθόμην. On learning that Ajax had left the tent, the Messenger

and others had hastened to the camp, to inform Teucer (804). They knew nothing as to the hero's fate. Teucer, who had stayed near the council of chiefs in the hope of mediating (780), then set out to seek Ajax,—going, not, of course, to the tent itself, but to the coast near it. While engaged in the search, he heard the rumour that Ajax was dead.

διώκων expresses eager, rapid search; as the midd. διώκομαι denotes speed (*El.* 871).—κἀξιχνοσκοπούμενος. The act. ἐξιχνοσκοπεῖν occurs in *Tr.* 271: ἰχνοσκοπεῖν in Aesch. *Ch.* 228.

998 βάξις, as Ajax had prayed Zeus to apprise Teucer (826).—σον is genitive of the object (221 n.): θεοῦ, of the subject (as in *O. C.* 447 γένους ἐπάρκσειν, = ἦν τὸ γένος παρέχει). For the combination, cp. *Thuc.* 7. 34 § 6 διὰ τὴν τοῦ ἀνέμου ἀπώσιν αὐτῶν (i.e. ὅτι ὁ ἀνεμος ἀπώθει αὐτά, sc. τὰ ναυάγια).

διήλθ' Ἀχαιοὺς: *Her.* 9. 100 (before the battle of Mycale) ἰούσι δέ σφι φήμη.. ἐσέπτατο ἐς τὸ στρατόπεδον πᾶν... ἠ δὲ φήμη διήλθε σφι (ethic dat.) ὦδε, ὡς οἱ Ἕλληνες τὴν Μαρδονίου στρατὴν νικῶντες ἐν

O bitter to my heart above all paths that I have trod, the path that now hath led me hither, when I learned thy fate, ah best-loved Ajax, as I was pursuing and tracking out thy footsteps! For a swift rumour about thee, as from some god, passed through the Greek host, telling that thou wast dead and gone. I heard it, ah me, while yet far off, and groaned low;—but now the sight breaks my heart!

Come—lift the covering, and let me see the worst.

[The corpse of AJAX is uncovered.]

O thou form dread to look on, wherein dwelt such cruel courage, what sorrows hast thou sown for me in thy death!

Whither can I betake me, to what people, after bringing thee no succour in thy troubles? Telamon, methinks, thy sire and mine,

made in L<sup>2</sup> (=Lb) from σοι.—θεοῦ] In L the scribe wrote (probably) θῦ (=θεοῦ). A later hand has changed υ to ε, and written υ above. 1000 δύστηνος L, with most MSS., and Ald.: δειλαιος A and others.—ἐκποδῶν] made in L from ἐκ ποδῶν. ἐκ ποδῶν Ald.—μέν ὦν] made in L from μένων, the reading of L<sup>2</sup> (with γρ. μέν ὦν) and Γ. 1001 ὑπεστέναζον] Bergk conj. ὑπεστέγαζον. 1002 ὄμοι stands in L at the beginning of v. 1003. 1004 Here, as in *El.* 903, Nauck changes ὄμμα to φάσμα. 1005 μολεῖν μοι MSS. and Ald.: μολεῖν με Suid. s.v. ποῖ (where vv. 1106—1111 are quoted). 1008 ἡ ποῦ με Τελαμών] με, omitted in the MSS., was inserted by Kuster in Suid. s.v. ποῖ: the same correction was afterwards made by Toup. A clumsy attempt to mend the metre appears in the text of Suid., ἡ ποῦ Τελαμών, ὁ σὸς πατήρ κ.τ.λ., which Brunck adopted.—ἐμός τ' ἄμα L, corrected from ἐμός τ' ἴσως. The corrector seems to have been either the scribe himself, or S. The later MSS. are divided between the two readings, but most have ἐμός τ' ἴσως, which Suidas (s.v. ποῖ) also reads. The Aldine gives ἐμός θ' ἄμα. In v.

Βοιωτοῖσι μαχόμενοι. As to φήμη generally, see on *El.* 1066.

In sending this φήμη to Teucer, Zeus illustrates his attribute of Πανομφαίος (*Il.* 8. 250).

1000 ζ. δύστηνος, L's reading, is better attested than δειλαιος: otherwise there is little to choose between them.—ἐκποδῶν μὲν ὦν, merely, 'while yet absent' from this spot. It is grammatically possible to take it as=ὅτι ἐκποδῶν ἦν, 'I lamented that I had been absent' (cp. fr. 667 ἀνδρὸς κακῶς πρᾶσσοντος ἐκποδῶν φίλοι). But this would be strained; and νῦν δ' ὄραν is decisive in favour of the simpler view.—ὑπεστέναζον: restraining the vehemence of his grief: cp. 322.

1003 ἦ, ἐκκάλυψον. This is said to an attendant. Tecmessa left the scene at v. 989.

1004 ζ. ὄμμα, face, or form; 977 n.—τόλμη πικρᾶς, a gen. of quality (cp. 616, ἐργα..ἀρετᾶς). The corpse of the self-slain man shows the 'cruel courage'

that animated him. For the combination of adj. (δυσθέατον) with gen., cp. 481 f.: *Ph.* 72 f. οὐτ' ἐνορκος..οὔτε τοῦ πρώτου στόλου.

Eustathius (p. 409, 46), whom some critics follow, takes the gen. as depending on ὃ ('O ghastly form! And alas for the cruel daring!'). But καὶ precludes this.

1006 ζ. For the dat. μοι followed by the acc. (ἀρήξαντα) and inf., cp. *Ant.* 838 n.: Eur. *Med.* 814 σοὶ δὲ συγγνώμη λέγειν | τὰδ' ἐστὶ, μὴ πάσχουσαν, ὡς ἐγώ, κακῶς.

1008 The ironical ἡ ποῦ ('methinks') is reinforced by ἴσως, which goes more closely with the adjectives ('radiant and benign, doubtless'). Hermann's change of ἴσως to ἴδων weakens the passage.—ἐμός θ' ἄμα is clearly right: ἐμός τ' ἴσως was a mere error caused by the copyist's eye wandering to the next verse. The use of ἴσως in the sense of 'equally' (*Plat. Legg.* p. 805 A) is rare.—Teucer's

δέξαιτ' ἂν εὐπρόσωπος ἱλεώς τ' ἴσως,  
 χαροῦντ' ἄνευ σοῦ. πῶς γὰρ οὐχ; ὅτῳ πάρα 1010  
 μῆδ' εὐτυχοῦντι μῆδὲν ἦδιον γελᾶν.  
 οὗτος τί κρήνει; ποῖον οὐκ ἐρεῖ κακὸν  
 τὸν ἐκ δορὸς γεγῶτα πολεμίου νόθον, *inconst.*  
 τὸν δειλία προδόντα καὶ κακανδρία  
 σέ, φίλτατ' Αἴας, ἢ δόλοισιν, ὡς τὰ σα 1015  
 κράτη θανόντος καὶ δόμους νέμοιμι σοὺς,  
 τοιαῦτ' ἀνὴρ δύσοργος, ἐν γῆρα βαρὺς,  
 ἐρεῖ, πρὸς οὐδὲν εἰς ἔριν θυμούμενος,  
 τέλος δ' ἀπαστὸς γῆς ἀπορριφθήσομαι,  
 δούλος λόγοισιν ἀντ' ἐλευθέρου φανείς. 1020  
 τοιαῦτα μὲν κατ' οἶκον· ἐν Τροίᾳ δέ μοι  
 πολλοὶ μὲν ἐχθροί, πᾶνρα δ' ὠφελήσιμα.  
 καὶ ταῦτα πάντα σοῦ θανόντος ἠρώμεν.

1009 some MSS. have ἱλεώς θ' ἅμα as a v.l. for ἱλεώς τ' ἴσως. 1009 ἱλεώς τ' ἴσως] For ἴσως, Herm. wrote ἰδῶν, which is adopted by Hartung, Nauck, Blaydes, Wecklein. 1011 εὐτυχοῦντι] L has the final ι in an erasure (from οσ?)—ἦδιον A, with several MSS., and Ald.: ἱλεων L (with γρ. ἦδιον from a late hand), Γ, and a few others. The reading ἦδιον in a few late MSS. (as Aug. b, with gl. οκείον, and Δ) points to ἦδιον rather than ἱλεων, and suggests how the corruption may have begun. 1018 δορὸς...πολεμίου] Nauck conj. λέχους...δορικόνου: F. W. Schmidt, κόρης...δορικλήπτου. 1018 Αἴας] Αἴαν Suid. s.v. κακανδρία, and so Herm. See on v. 89. 1016 δόμους] Blaydes conj. θρόνους. 1019 ἀπορριφθήσομαι L 1st hand (but the

thought is, 'Telamon is, indeed, my father no less than thine; but he will not welcome me as a son.'

1010f. πῶς γὰρ οὐχ; sc. δέξεται.—ὅτῳ πάρα (πάρεστι)...γελᾶν, 'the man whose wont it is to wear no brighter smile (than usual), even when he is fortunate.' μῆ is used, not οὐ, because ὅτῳ here denotes a class or type. For this 'generic' μῆ, see O. T. 397 n.—πάρα. πάρεστι, when thus used, is susceptible of two different shades of meaning. (1) More often it denotes one's situation at some given moment; as in 432, νῦν γὰρ πάρεστι καὶ δις ἀλάξω ἐμοί. (2) Sometimes, as here, it denotes a trait of character or disposition; cp. Eur. Med. 658 ἀχάρματος ελοῖθ' ὅτῳ πάρεστι | μῆ φίλους τιμᾶν ('one who is capable of not respecting friendship'). In this sense πάρεστι is more frequent.

The v.l. ἱλεων for ἦδιον is very inferior, and undoubtedly corrupt. It evidently arose from ἱλεως in 1009. The force of the comparative here is manifest:

'If good fortune cannot lessen his gloom, what will his aspect be now?'

1012 f. τί κρήνει; i.e. 'what thought, however injurious to me, will he leave unspoken?'—ποῖον οὐκ ἐρεῖ κακὸν κ.τ.λ. There should be no comma after κακὸν: ἐρεῖ here takes a double acc. At the same time the words τὸν ἐκ δορὸς κ.τ.λ. express the substance of the taunts.—ἐκ δορὸς γεγῶτα πολεμίου, 'begotten of the war-spear,' i.e. ἐκ δορικτήτου γυναικός: cp. 1228 τὸν ἐκ τῆς αἰχμαλωτίδος. Remark that δόρυ πολέμου, which here means *hasta bellica*, would usu. mean *hasta hostilis* (as, e.g., in Aesch. Theb. 216, 416): but it would be forced here to understand, 'begotten from the ranks of the foe.'

1014 f. κακανδρία: a word not found elsewhere, except in *Rhes.* 814.—σέ, φίλτατ' Αἴας: the place of the pronoun is emphatic: 'thee'—for whom I would gladly have died.—τὰ σα...θανόντος: cp. Eur. *Hec.* 430 θανούσης ἑμμη

is like to greet me with sunny face and gracious mien, when I come without thee. Aye, surely—he who, even when good fortune befalls him, is not wont to smile more brightly than before.

What will such an one keep back? What taunt will he not utter against the bastard begotten from the war-prize of his spear,—against him who betrayed thee, beloved Ajax, like a coward and a craven—or by guile, that, when thou wast dead, he might enjoy thy lordship and thy house? So will he speak,—a passionate man, peevish in old age, whose wrath makes strife even without a cause. And in the end I shall be thrust from the realm, and cast off,—branded by his taunts as no more a freeman but a slave.

Such is my prospect at home; while at Troy I have many foes, and few things to help me. All this have I reaped by thy death!

*θ* has been erased), Suidas s.v. ἀπωστός, and Ald.: ἀπορρηφίσσμαι A. The later MSS. are divided. 1020 λόγουσιν] Morstadt conj. γονεύσιν: F. W. Schmidt, ψόγουσιν: Nauck, γοναῖσιν (wishing to place the v. next after v. 1016). 1022 παῦρα δ' ὠφελήσμοι L, A, etc.: παῦροι δ' ὠφελήσμοι γ, Suid. (s.v. πολλοί), and Ald.: ὠφελήσμοι was restored by T. Johnson (Lond. ed., 1722). 1023 ταῦτα πάντα] ταῦθ' ἅπαντα Eustath. p. 999. 61, and Brunck. Seyffert writes ταῦθ' ἅπρακτα.

συγκλείσει τὸ σὸν.—κράτη, royal prerogatives, as in *O. T.* 237, *Ant.* 173.—δύμους: cp. *El.* 651 δύμους Ἀτρεϊδῶν σκήπτρά τ' ἀμφέπειν τάδε.

1017 ε. Δύσοργος, naturally prone to anger: ἐν γήρῳ βαρὺς, choleric, irritable, in his old age. For this sense of βαρὺς, see on *O. T.* 673.—Ajax himself felt that, if he went home disgraced, he could not confront his father (462).—πρὸς οὐδέν, 'at nothing,'—without cause: cp. 40 πρὸς τί; 971 πρὸς ταῦτα.—εἰς ἔριν θυμούμενος, lit. 'growing wroth unto quarrelling,' i.e., so as to provoke a quarrel.

1019 Join ἀπωστός with γῆς: cp. *O. T.* 641 γῆς ἀπῶσαι πατρίδος, *ib.* 670 γῆς. ἀπωσθήναι.—ἀπορρηφίσσμαι, 'cast off' by his father: cp. *O. C.* 1383 σὺ δ' ἔρρ' ἀπόπτυστός τε κάτα τωρ ἐμού. The fulness of phrase is like that in 830 μίφθῶ .. πρήβλητος.

In the *Teucer* of Pacuvius, fr. 19 (ed. Ribbeck), Telamon says to Teucer, *Te verudis nec recipio: naturam ab dico: facesse, i.* Pacuvius probably used the lost *Teukros* of Sophocles, which dealt with the hero's expulsion from Salamis by Telamon. The reference to the subject here may be compared with that

in the *O. C.* (1410) to the theme of the *Antigone*, and with the allusion in the *Philoctetes* (1437) to the theme of the poet's lost play, 'Philoctetes at Troy.'

1020 δοῦλος λόγουσιν... φανέις, 'made out, represented, in his taunts, to be a slave.' For φανέις, cp. 1241 εἰ πανταχοῦ φανόμεθ' ἐκ Τεύκρου κακοί: Aesch. *Ag.* 593 λόγοις τοιούτοις πλαγκτός οὐσ' ἐφανόμεν. The vague λόγουσιν could mean either (1) Telamon's words,—schol., ταῖς τοῦ πατρὸς λοιδορίας,—which is perhaps the best explanation: or (2) the common talk of men. λόγουσιν further implies that he is ἔργῳ ἐλεύθερος, and this is emphasised by ἀντ' ἐλευθέρου: cp. *O. T.* 454 τυφλός. ἐκ δεδορκότος | καὶ πτωχός ἀντὶ πλουσίου.

1022 παῦρα need not be taken as = παῦροι (like τὰ χρηστὰ for τὰς χρηστὰς in *El.* 972, τὰ. .πανοῦργα in *Ph.* 448, etc.). The sense is simply, 'few helpful things,'—few resources.

1023 ἠύρομην, with irony, 'gained': Aesch. *P. V.* 267 θνητοῖς ἀρήγων αὐτὸς ἠύρομην πόνους. In Eur. *Helen.* 94 Teucer says, Ἄλας μ' ἀδελφὸς ὦλεσ' ἐν Τροίᾳ θανών.

οἴμοι, τί δράσω; πῶς σ' ἀποσπάσω πικροῦ  
*gleaming spike* τοῦδ' αἰόλου κνώδοντος, ᾧ τάλας, ὑφ' οὗ 1025  
 φονέως ἄρ' ἐξέπνευσας; εἶδες ὡς χρόνῳ  
 ἐμελλέ σ' Ἐκτωρ καὶ θανάων ἀποφθίσειν;  
 σκέψασθε, πρὸς θεῶν, τὴν τύχην δυοῖν βροτοῖν.  
 Ἐκτωρ μέν, φ' δὴ τοῦδ' ἐδωρήθη πάρα,  
 ζωστήρι πρισθεῖς ἵππικῶν ἐξ ἀντύγων *mil* 1030  
 ἐκνάπτει' αἰέν, ἔστ' ἀπέψυξεν βίον.  
 οὗτος δ' ἐκείνου τήνδε δωρεὰν ἔχων

1024 πῶς σ'] σ' is omitted in L, but preserved in most of the later MSS. 1027 ἀποφθίσειν MSS. and Suid. (s.v. ἀποφθίμενον): ἀποφθιέν Dindorf (formerly). 1028—1029 These twelve verses are rejected by R. A. Morstadt (Progr. 1863), whom Nauck follows. 1028 τὴν τύχην L, A, and most MSS., also the better MSS. of Suidas (s.v. τύχη): τύχην (without τὴν) r, Ald., and all edd. before Brunck, who restored τὴν on

1028 ε' τοῦδ' αἰόλου κνώδοντος, lit., 'this gleaming spike,—i.e., the end or point of the sword-blade, projecting through the body of Ajax. κνώδων (κνάω, ὀδοῖς) meant any tooth-like prong or spike: see on *Ant.* 1233, where the ξίφους διπλοὶ κνώδοντες are the cross-pieces of the sword-hilt. Some suppose that here, too, κνώδοντος denotes the handle of the sword, against which the corpse is resting. But there are at least two decisive objections to that view,—(1) the singular number, (2) the epithet αἰόλου.

Lycophron borrows the word κνώδων from this passage, in alluding to the suicide of Ajax (464): δυσμενεστάτου ξένων | ἐτυψε δῶρῳ σπλάγχρον, ἀρνεύσας λυγρὸν | πῆδημα πρὸς κνώδοντος αὐτουργαῖος σφαγᾶς.—For the ἄρα after φονέως, cp. 233 n.—εἶδες, 'seest thou?' (a rhetorical apostrophe to the corpse). The aor. is used as in *Tr.* 1221 ἐγῶς ('thou art right').

1027 καὶ θανάων ἀποφθίσειν. As Heracles says of Nessus, ζῶντά μ' ἔκτεινεν θανάων, *Tr.* 1163 (n.). In Homer the fut. φθίσω and the aor. ἐφθισα always have ἵ. The Attic poets use ἐφθισα with ἵ (Aesch. *Eum.* 173, Soph. *O.T.* 202, etc.); this is the only Attic example of the fut. φθίσω. (The form ἀποφθιέω, which Dindorf once read here, has no authority, and is contrary to analogy.)

1028—1029 σκέψασθε...κάγω τάδε. The grounds on which Morstadt and Nauck reject these twelve verses are considered in the Appendix. It is clear, I think, that the verses are genuine. If they were absent, Teucer's speech would

end abruptly with v. 1027, and the Chorus could not well say, μὴ τεῖνε μακρὰν (1040).

1029 φ' δὴ τοῦδ' ἐδωρήθη πάρα, 'the same with which he had been presented by Ajax.' δωροῦμαι τινά τινι, and δωροῦμαι τινί τι, are equally good constructions (the former being preferred when the notion of *honour* is prominent); but, when δωροῦμαι is passive, the subject is usually the gift, not the person (see, e.g., Plat. *Polit.* 274 C, *Tim.* 47 C). Here, however, the stress marked by φ' δὴ is on the identity of the girdle, not of the man; and the subject of ἐδωρήθη is Hector.—As to the exchange of gifts between Ajax and Hector (*Il.* 7. 303 ff.), see n. on 661.

1030 πρισθεῖς...ἐξ ἀντύγων, firmly bound—*gripped*—from the chariot-rail. The schol. explains πρισθεῖς by δεθεῖς: Suidas, by δεθεῖς, ἐξαφθεῖς, δεσμευθεῖς. The senses of πρίω are:—1. To *saw*. 2. In πρίω τοὺς ὀδόντας, to *grind* or *clench* the teeth. Suidas quotes ἐμπρίσαντες τοὺς ὀδόντας (said of men under torture). 3. To *bite*: Soph. fr. 811 ὀδόντι πρίε τὸ στόμα. 4. To *clutch tightly* (as with the teeth). Oppian *Hal.* 2. 138 describes a serpent winding its coils round an ἐχίνος (hedgehog): ἴσχει τ' ἐμπρίει τε, 'he holds and compresses him' (schol. πιάζει). So Hesychius: πρισμοῖς: ταῖς βίαιος καταχαιῖς ('grips'). Hence ἀπρίξ, ἀπριγδα, *mordicus*, 'tightly' (as between the teeth): see above, v. 310.

Thus πρισθεῖς is forcibly used here to describe the fatal *grip* of the girdle, from which Hector could not escape. I do

Ah me, what shall I do? how draw thee, hapless one, from the cruel point of this gleaming sword, the slayer, it seems, to whom thou hast yielded up thy breath? Now seest thou how Hector, though dead, was to destroy thee at the last?

Consider, I pray you, the fortune of these two men. With the very girdle that had been given to him by Ajax, Hector was gripped to the chariot-rail, and mangled till he gave up the ghost. 'Twas from Hector that Ajax had this gift,

Heath's suggestion (as Bentley had already proposed). 1029 τοῦδ'] made in L by a later hand from τοῦτ', the reading of L<sup>3</sup> (=Lb) and of some MSS. of Suid. s.v. ἀντιγυς. 1031 ἐκνάπτει' L (1st hand), with a few of the later MSS. (as L<sup>2</sup>), and Suid. s.v. ἀντιγυς and κρισθῆς. A late corrector of L has changed it to ἐγνάπτει', the reading of most MSS., and Ald.—For αἰών, Morstadt conj. ἀρχέν'. Herm. wrote, ἐγνάπτει', αἰών' εἶτ' ἀπέψυξεν βίου ('postquam expiraverat animam'). E. Hoffmann conj. αἰωνὲς τ' ἀπέψυξεν βίου. 1032 δωρεῶν Wecklein, with A. v. Bamberg, *Zeitschr. f. d. Gymn.*, 1874, p. 620. Nauck also approved this spelling. δωρεῶν MSS.

not think that the word was meant *also* to suggest that the girdle cut into his flesh.—Paley is surely mistaken in explaining ζωστήρι κρισθῆς as 'lacerated by means of the girdle': κρισθῆς could not bear that sense, which is expressed in the next verse by ἐκνάπτει'.

ἀντιγύων, the rail which protected the front and both sides of the chariot (hence the plur.): see on *El.* 746. ἱππικῶν, as in Homer ἵπποι often = 'chariot': so *El.* 730 ναυαγίων . . ἱππικῶν, 'wreck of chariots.'

1031 ἐκνάπτει': cp. Aesch. *Pers.* 576 κναπτόμενοι . . θύρα (bodies mangled by the waves dashing them against rocks). κνάπτω, κναφέως, κναφέϊον were the older Attic forms: γνάπτω, etc., with softening of κ to γ, came later. κναφέως appears in an Attic inscr. of the 6th cent. B.C. (*C. I. A.* iv. 373 f.): the first trace of the γ form seems to be γναφέϊον, in an Attic inscr. of 358 B.C. (*C. I. A.* ii. 817 A, 28): Meisterhans, *Gramm. d. Att. Inscr.* § 23.

εἶτ' ἀπέψυξεν βίου. The Homeric Achilles slays Hector in fight, and then drags the corpse (*Il.* 22. 395 ff.). Hermann sought to reconcile this verse with Homer by writing, αἰών' εἶτ' ἀπέψυξεν βίου: quoting, for αἰώνα βίου, the author of a *Μελαμπόδια αρ.* Tzetzes on Lycophron 682, Ζεὺ πάτερ, εἶθ' ἦσσω μὲν ἐμοὶ αἰώνα βίοιο | ὠφέλλες δοῦναι. There, however, αἰώνα βίου means 'term of life.' Euripides could say, ἀπέπνευσεν αἰώνα (fr. 801); but ἀπέψυξεν αἰώνα βίου is surely impossible. It would have been

better, for Hermann's purpose, to keep αἰών and βίου, merely changing εἶτ' to εἶθ'.

As a matter of verbal criticism, it might be observed that αἰών and εἶτ' confirm each other. But the defence of the text rests on broader ground. Evidently we must either reject the whole passage 1028—1039, as Morstadt and Nauck do, or else leave this verse unaltered. For the parallel between the sword and the girdle, as fatal to their respective recipients, would fail altogether, if the girdle had not been an agent of death to Hector, but merely of insult to his corpse. It is not known whence Sophocles derived this version, which so strangely mars the very climax of the *Iliad*; possibly from one of the two Cyclic epics, the *Aethiopsis* of Arctinus or the *Little Iliad* of Lesches, which related the δῆλων κρισίς (see *Introd.* §§ 2, 3). One thing, at least, seems hardly doubtful. The original motive of this version must have been the same which prompts its use by Sophocles here, —viz., to point the fatal character of Hector's gift to Ajax by connecting a like result with the gift of Ajax to Hector. Two epigrams, attributed to Leontius Scholasticus (*circa.* 550 A.D.), turn on the same legend (*Anthol.* 7. 151, 152): see Appendix.

1032 δωρεῶν ἔχων. The form δωρεῖά is quoted by Meisterhans from three Attic inscriptions belonging to the second half of the 5th century B.C.: δωρεά appears first in 403 B.C., and does not become the predominant form till the

πρὸς τοῦδ' ὄλωλε θανασίμῳ πεσήματι.  
 ἄρ' οὐκ Ἐρινὺς τοῦτ' ἐχάλκευσε ξίφος  
 κάκεινον Ἄιδης, δημιουργὸς ἄγριος; *ἔχειν* 1035  
 ἐγὼ μὲν οὖν καὶ ταῦτα καὶ τὰ πάντ' αἰεὶ  
 φάσκοιμ' ἂν ἀνθρώποισι μηχανᾶν θεοῦ.  
 ὅτῳ δὲ μὴ τάδ' ἐστὶν ἐν γνώμῃ φίλα,  
 κείνός τ' ἐκείνα στεργέτω κάγω τάδε.

XO. μὴ τείνε μακράν, ἀλλ' ὅπως κρύψεις τάφῳ 1040  
 φράζου τὸν ἀνδρα χῶ τι μυθήσῃ τάχα.

βλέπω γὰρ ἐχθρὸν φῶτα, καὶ τάχ' ἂν κακοῖς  
 γελῶν ἂ δὴ κακοῦργος ἐξίκοιτ' ἀνῆρ.

TET. τίς δ' ἐστὶν ὄντιν' ἀνδρα προσλεύσσεις στρατοῦ;

XO. Μενέλαος, ᾧ δὴ τόνδε πλοῦν ἐστείλαμεν. 1045

TET. ὀρώ· μαθεῖν γὰρ ἐγγὺς ὦν οὐ δυσπετιῆς.

#### MENEΛΑΟΣ.

οὔτος, σὲ φωνῶ τόνδε τὸν νεκρὸν χεροῖν  
 μὴ συγκομίζειν, ἀλλ' ἔαν ὅπως ἔχει.

**1034** ἐχάλκευεν L: ἐχάλκευσε Γ. **1036** ἐγὼ μὲν οὖν L, with most mss., and Suid. (s.v. μηχανορράφος): ἐγὼ μὲν ἂν A, etc., and Ald.—πάντ' αἰεὶ] πάνθ' ὁμοῦ Pal., Ien., Mosq. a and b. **1038** στῶ] στῶ L, made from οὔτω. **1039** κείνός τ' ἐκείνα] Monk conj. κείνος τὰ κείνου (some of the later mss. having τ' ἐκείνου, τὰ κείνου, or τὰ κείνου), and so Lobeck. Hartung, τὰ κείνα. **1040** κρύψω made in L from κρύψω. A has κρύψεις, with most mss., and Ald.: but a few mss. (as Γ, and Harl.) have κρύψης

early part of the 3rd century B.C. (*Gramm.* § 10. 4). The Hesychian by-form δωριά is also significant. Curtius, who remarks that δωρ-εά is properly a collective (like μυρμηκ-ιά etc.), meaning 'a number of gifts,' adds: 'the original form was δωρε-εά, in which the ε is of the same kind as that of ἵππε-ιο-ς, ταῦρε-ιο-ς' (*Etym.* vol. II. p. 244, Eng. ed.). Wecklein may be right in giving δωρεῖαν here.

**1038** πρὸς τοῦδ', i.e. τοῦ κνώδοντος. This would be clearer if τὸδε . . ἔχων had preceded, but the pronoun (τῆρδε) has been assimilated to δωρεάν by the ordinary Greek idiom (see on O. C. 88, ταύτην ἔλεξε παύλαν).

**1034** ζ. Ἐρινὺς . . ἐχάλκευσε: so Aesch. *Cho.* 646 Δίκας δ' ἐρείδεται πνθ-μῆν (anvil), | προχαλκεύει δ' Αἴσα φασ-γανουργός: *Ag.* 1535 δικην δ' ἐπ' ἄλλο πράγμα θηγάδει βιάβησ | πρὸς ἄλλαις θηγάσαισι Μοῖρα.

κάκεινον, τὸν ζωστήρα. From ἐχάλκευσε a verb of more general sense, such as ἐργάσατο, is to be supplied: cp. Her.

4. 106 ἐσθήτα δὲ φορέουσι τῇ Σκυθικῇ ὁμοίην, γλώσσαν δὲ ἰδίην: see also n. on *El.* 435 προαῖσιν ἡ . . κόνει | κρύψων νιν.—Some critics think that ἐχάλκευσε might be said of the ζωστήρ no less than of the ξίφος, because a girdle was often adorned with metal-work (see, e.g. *Il.* II. 236). This seems a little forced.—δημιουργός, a general term for any artificer (*Plat. Rep.* 373 B σκευῶν . . παντοδαπῶν δημιουργοί).

**1036** ζ. ἐγὼ μὲν οὖν, which has better authority than ἐγὼ μὲν ἂν, is also intrinsically better, since οὖν serves to link this concluding sentiment with what precedes.—The active μηχανᾶν occurs nowhere else in classical Greek, except in *Od.* 18. 143 μηχανῶντας (*Apoll. Rhod.* 3. 583 ὑπέρβια μηχανῶντες). Cp. 1129 ἀτίμα, a solitary instance in Attic of the Homeric verb ἀτιμᾶν. In the *Thyestes* (fr. 247) Sophocles used ἐντέλλω as = ἐντέλλομαι.

**1038** ζ. ἐν γνώμῃ φίλα, acceptable 'in his judgment,' i.e., when he ponders them. Distinguish the phrase in Her. 6.



and by this hath he perished in his deadly fall. Was it not the Fury who forged this blade, was not that girdle wrought by Hades, grim artificer? I, at least, would deem that these things, and all things ever, are planned by gods for men; but if there be any in whose mind this wins no favour, let him hold to his own thoughts, as I hold to mine.

CH. Speak not at length, but think how thou shalt lay the man in the tomb, and what thou wilt say anon: for I see a foe, and perchance he will come with mocking of our sorrows, as evil-doers use.

TEU. And what man of the host dost thou behold?

CH. Menelaüs, for whom we made this voyage.

TEU. I see him; he is not hard to know, when near.

*Enter MENELAÛS.*

ME. Sirrah, I tell thee to bear no hand in raising yon corpse, but to leave it where it lies.

or κρέψης. 1043 γελῶν] Leeuwen conj. ἔλων μ'.—ἀ δῆ] In L δ has been made from ἀ, and a letter (ν?) erased after δῆ. Meineke conj. ἀδην or ἀελ. 1044 ἄν-τιν' made in L from οὐν τιν.—προσλεύσεις] προσλεύσει L, made from προσπλεύσει: a late corrector has added another σ above the line.—Nauck adopts Morstadt's conjecture: τίς δ' ἐστι; μὴν τιν' ἀνδρα προσλεύσεις στρατοῦ; 1045 ἐστελάμεν made in L from ἐστελλάμεν.

37 ἦν δὲ ὁ Μιλτιάδης Κροίσῳ . . ἐν γνώμῃ γεγονώς, 'had won his esteem.'

κεῖνός τ' ἐκεῖνα κ.τ.λ., an expression of settled conviction, serving to close the speech, as in *O.C.* 1665, ἐλ δὲ μὴ δοκῶ φρονῶν λέγειν, | οὐκ ἂν παρελμην οἴσι μὴ δοκῶ φρονεῖν. Milton imitates this trait of Greek tragic style in Dalila's last words to Samson:—'At this whoever envies or repines, | I leave him to his lot, and like my own' (*Sams.* 995). For the sentiment cp. Eur. *Suppl.* 466 σοὶ μὲν δοκεῖτω ταῦτ', ἐμοὶ δὲ τὰντία. Euenus fr. 1. 4 (Bergk) σοὶ μὲν ταῦτα δοκοῦντ' ἔστω, ἐμοὶ δὲ τάδε.

1040 μὴ τεινε μακράν: so Aesch. *Ag.* 1296 μακράν ἔτεινας: *ib.* 916 μακράν γὰρ ἐξέτεινας: Eur. *Hec.* 1177 ὡς δὲ μὴ μακροῦς τεινω λόγους.

1042 ζ. κακοὶς γελῶν: the simple dat., as in 957 γελᾷ . . ἄχεσιν (n.).—ἀ δῆ, in the sense of οἶα δῆ, is very rare; Simonides Amorg. fr. 1. 3 ἐφήμεροι | ἀ δῆ βότ' ἀελ ἴδμεν. So ἀ without δῆ in Nicander *Alex.* 215, βοάσθ, ἀ τις ἐμπελάδην φῶς κ.τ.λ.

1044 τίς δ' ἐστίν ὄντιν' ἀνδρα, instead of τίς δ' ἐστίν ἀνὴρ ὄντιν', the antecedent being attracted into the relative

clause: cp. *El.* 1040 εἰρηκας ὀρθῶς ᾧ σὺ πρόσκεισαι κακῶ: *Tr.* 1060 f. οἴθ' Ἑλλὰς οὐτ' ἀγλωσσοσ οὐθ' ὄσην ἐγῶ | γαῖαν καθαίρων ἰκόμην. So in Latin, Cic. *De Legg.* 3. 5. 12 haec est enim, quam Scipio laudat in libris et quam maxime probat temperationem *reipublicae*.

1045 ᾧ δῆ, dat. of interest (where we might rather have expected the stronger οὐ χάριν), as in *O.C.* 1673 ᾧτινι τὸν πόλιν | . . πόνον . . εἰχομεν, and *ib.* 508 τοῖς τεκοῦσι γὰρ | οὐδ' εἰ ποιεῖ τις κ.τ.λ.—πλοῦν ἔσ-ελάμεν, as *Ph.* 911 τὸν πλοῦν στελεῖν.

1046 μαθεῖν οὐ δυσπετής. Menelaüs, king of Lacedaemon (*Od.* 11. 460), is for Attic Tragedy a type of Spartan harshness and arrogance. In Eur. *Andr.* 458 he is called γοργὸς ὀπλίτης.

1047 ζ. οὐτος, σὲ φωνῶ. In the older printed editions, from the Aldine onwards, a point of some kind is placed after φωνῶ, to show that σὲ φωνῶ is parenthetic (cp. 73 Ἀλάντα φωνῶ),—συγκομίζεω being taken as an infinitive serving for an imperative. Lobeck, who adheres to this view, remarks that there is no other instance of φωνῶ τινα (= *isubeo*) with infin. This is true; nevertheless it seems probable that φωνῶ here is used as a verb of

- TET. <sup>καὶ</sup> <sup>καὶ</sup> <sup>καὶ</sup> τίνος χάριν τοσονδ' ἀνήλωσας λόγον;  
 ME. δοκοῦντ' ἐμοί, δοκοῦντα δ' ὃς κραίνει στρατοῦ. 1050  
 TET. οὐκουν ἄν εἴποις, ἦντιν' αἰτίαν προθεῖς;  
 ME. ὀθούνεκ' αὐτὸν ἐλπίσαντες οἴκοθεν  
 ἄγειν Ἀχαιοῖς ξύμμαχόν τε καὶ φίλον,  
 ἐξηύρομεν ζητούντες ἐχθίῳ Φρυγῶν.  
 ὅστις στρατῷ ξύμπαντι βουλευσας φόνον, 1055  
 νύκτωρ ἐπεστράτευσεν, ὡς ἔλοι δορί·  
 κεῖ μὴ θεῶν τις τήνδε πείραν ἔσβησεν,  
 ἡμεῖς μὲν ἄν τήνδ', ἦν ὁδ' εἴληχεν τύχην,  
 θανόντες ἄν προῦκείμεθ' αἰσχίστῳ μῶρφ,  
 οὔτος δ' ἄν ἔζη. νῦν δ' ἐνήλλαξεν θεός 1060  
 τὴν τοῦδ' ὕβριν πρὸς μῆλα καὶ ποιίμνας πεσεῖν.

1049 ἀνήλωσας L: so, too, A, with most MSS., and Ald.: ἀνάλωσας r. 1050 δοκοῦντα δ' L, A, etc., and Ald.: δοκοῦντά θ' r. 1058 ἀγειν L, A, with most MSS., and Ald.: ἀζειν r. (L has ξ written over ἀγειν by a hand which Dübner thinks to be that of the scribe, and Campbell to be that of the first corrector, S: but it may well be doubted, I think, whether this ξ is not due to a later corrector. Γ has ἀγειν with γρ. ἀζειν.) 1064 [ζητούντες] Reiske conj. ζυτώντες: Eldick, ζητούντ' ἐτ'. 1066 ἔλοι δορί L, with γρ. ὡς ἐλοιδορεῖ. The

'commanding' with the inf., like λέγω (Ph. 101), εἶπον and ἐνέπω (O. C. 932), ἀδῶ (ib. 1630), and φημί (below, 1108).

νεκρόν . . συγκομίζαν, to aid in paying funeral rites to the corpse. For κομίζω, said with ref. to the dead, see *El.* 1114. In Plut. *Sull.* 38, ἐφθη τὸ σῶμα συγκομισθέν, the sense is, 'the obsequies were already completed' (συγ.), i.e. the body had been consumed on the pyre.

1049 ἀνήλωσας. Attic inscriptions, from the 5th cent. B.C. onwards, show that the aor. and perf. of ἀναλῶ regularly took the temporal augment. No un-augmented form (such as ἀνάλωσα) occurs in them. See Meisterhans, § 40. 6, who quotes Moeris, p. 23: ἀνηλωμένον Ἀττικῶς, ἀναλωμένον Ἑλληνικῶς (i.e. in the κοινή διάλεκτος).

The slow movement of the verse (with only quasi-caesura after the 3rd foot) is intended to mark haughty surprise. Cp. *Ani.* 44 ἢ γὰρ νοεῖς θάπτειν σφ', ἀπώρητον πόλει;

1050 δοκοῦντ' ἐμοί: this is the acc. neut. plur. (not acc. sing. agreeing with λόγον), and answers the question τίνος χάριν, ... the partic. having a causal force: 'I speak because these things seem good

to me,' etc. (Cp. Aesch. *Theb.* 1005 δοκοῦντα καὶ δόξαντ' ἀπαγγέλλειν με χρὴ | δήμου προβούλους κ.τ.λ.)

δοκοῦντα δ' (ἐκείνῳ) ὃς κραίνει στρατοῦ: for the omission of the antecedent in dative, cp. *El.* 1123 δόθ', ἦτις ἐστί, προσφέροντες: *Ani.* 35 ὃς ἄν τούτων τι δρῆ, | φόνον προκείσθαι.—The full expression would be, δοκοῦντα μὲν ἐμοί, δοκοῦντα δ' ἐκείνῳ: but in such 'anaphora' the μὲν is often omitted: cp. O. C. 1342 στήσω σ' ἄγων, | στήσω δ' ἑμαυτόν: *Ani.* 906 f. (n.).

1061 προθεῖς, sc. κελεύεις, supplied from ἀνήλωσας λόγον (1049). Cp. 800 τοῦ ποτ' ἀνθρώπων μαθῶν; (sc. ἐλπίζει).

1062 εἰ ἐλπίσαντες . . ἀγειν, not ἀζειν, because the sense is, 'having formed the expectation that we were bringing him (to be) an ally,' etc.; not, 'that we should bring him.' So 799 ἐλπίζει φέρειν, 'forebodes that it tends.' Ajax, as Teucer points out at v. 1097, was not 'brought' at all, but came of his free will.

1064 ζητούντες seems to be rightly explained in the Triclinian scholium by ἐξετάζοντες, 'on trial': but the use of the word is peculiar: its ordinary sense, when joined with εὐρίσκω, may be seen in Ar.

TEU. Wherefore hast thou spent thy breath in such proud words?

ME. 'Tis my pleasure, and his who rules the host.

TEU. And might we hear what reason thou pretendest?

ME. This—that, when we had hoped we were bringing him from home to be an ally and a friend for the Greeks, we found him, on trial, a worse than Phrygian foe; who plotted death for all the host, and sallied by night against us, to slay with the spear; and, if some god had not quenched this attempt, ours would have been the lot which he hath found, to lie slain by an ignoble doom, while he would have been living. But now a god hath turned his outrage aside, to fall on sheep and cattle.

schol. in L, too, has *ὡς εἰλοιδόρει*: *ὡς λοιδορούμενος ἐπηγγελατο*. ταῦτα γὰρ εἶπεν ὁ Αἴας. Γ reads *ὡς εἰλοιδόρει*, with γρ. *ὡς εἰλοι δορί*. The other MSS. have *ὡς εἰλοι δορί* (not *δόρει*). Dindorf writes *δόρει*. See on O. C. 1304. 1058 *ἐλληγεν*] *ἐλληγε* L. 1059 *θανόντες*] Helvetius and Morstadt conj. *λαχόντες*. Nauck would reduce vv. 1058 f. to one verse, thus, *ἡμεῖς μὲν ἂν προύκειμεθ' αἰσχίστω μύθῳ* (deleting *τῆνδ'*... *θανόντες ἂν*).—In L the first hand omitted *ἂν* after *θανόντες*: it has been added by S above the line.—*αἰσχίστω*] *ἐχθίστω* T (Triclinius): *ἀθλίῳ* Γ (with γρ. *αἰσχίστω*), Δ. 1061 Nauck rejects this verse.

*Ῥαπ.* 96 γόνιμον δὲ ποιητὴν ἂν οὐχ εἴβοις ἐτι | ζητῶν ἂν (if you searched for one). Here, it could doubtless mean, 'on inquiry' (into the slaughter of the cattle); but this sense is too narrow for the context.

*Φρυγῶν* = *Τρώων*. In the *Iliad*, the Trojans and Phrygians are distinct, though allied, peoples: thus Priam helps the Phrygians against the Amazons (*Il.* 3. 184—189). Post-homeric Greek poets came to use *Φρύγες* as a synonym for *Τρώες*, because, when Aeolian colonies were first founded in western Mysia, the country was subject to the Phrygians (cp. Kiepert, *Ans. Geog.* 66). Eur. *Hec.* 4 *Φρυγῶν πόλις* = *Τροίαν*: *Or.* 1480 *Ἐκτῶρ ὁ Φρύγιος*.

1058 *στρατῶ ἔμπαντι*, as in 726 he is called *ἐπιβουλευτῆς στρατοῦ*. His design had been against the chiefs (57 f.), the authors of his wrong; but that wrong had also embittered him against the whole Greek army (844).

1056 *δορί*. Several editors write *δόρει* here, on account of the v. l. *ὡς εἰλοιδόρει*: which may, however, have been originally γρ. *ὡς εἰλοι δόρει*, i.e., merely a marginal note of *δόρει* as an alternative form. Metre requires *δόρει* in O. C. 620, 1314, 1386: but there is no reason to doubt that Sophocles could also

use the ordinary form *δορί*, as Aesch. (*Ag.* 111) and Eur. (*Hec.* 5) certainly did.

1057 *θεῶν τις*: only Odysseus knows who it was.—*ἔββαεν*: cp. 1149: O. C. 422 *ἔβην κατασβέβαιαν*: Critias fr. 1. 40 *τὴν ἀνομίαν τε τοῖς φόβοις κατέσβαεν*.

1058 ζ. *τῆνδ'*... *τύχην*, best taken as a 'cognate' acc. with *θανόντες*, like *Il.* 3. 417 *κακὸν οἶτον δλῆαι*, *Od.* 1. 166 *ἀπὸ λῶλε κακὸν μόνον*. If the words *ἦν δδ'* *ἐλληγεν τύχην* stood without *τῆνδ'*, they could be taken as acc. in apposition with *θανόντες ἂν προύκ.*: but, with *τῆνδ'*, such a constr. would be awkward. The easy remedy, *λαχόντες* for *θανόντες*, should not be admitted; this is a case in which the harder reading is, as such, the more probable.

*προύκειμεθ'*, prostrate in death, as Aesch. *Theb.* 965 *πρόκεισαι*. Cp. above, 427.—*αἰσχίστω*, most ignominious; as they would have been assassinated, not slain in fight. The epithet reflects, in fact, on *Ajax*; commentators who did not see this suggested the feebler *ἐχθίστω* or *ἀθλίῳ*.

1060 ζ. *ἐνίλλαξεν*, changed its direction, schol. *ἀντέστρεψε*.—*μήλα καὶ ποίμνας*, 'sheep and cattle': *ποίμναι* being used here (as in 42 and 300) in the wider sense, so as to include herds of oxen: see 53 n.

ὦν οὐνεκ' αὐτὸν οὔτις ἔστ' ἀνὴρ σθένων  
 τοσοῦτον ὥστε σῶμα τυμβεύσαι τάφω,  
 ἀλλ' ἀμφὶ χλωρὰν ψάμαθον ἐκβεβλημένος *yellow*  
 ὄρνισι φορβῆ παραλίους γενήσεται. 1065  
 πρὸς ταῦτα μηδὲν δεινὸν ἐξάρης μένος.  
 εἰ γὰρ βλέποντος μὴ ἄδυνήθημεν κρατεῖν,  
 πάντως θανόντος γ' ἄρξομεν, κἂν μὴ θέλῃς,  
 χερσὶν παρευθύνοντες· οὐ γὰρ ἔσθ' ὅπου  
 λόγων γ' ἀκούσαι ζῶν ποτ' ἠθέλησ' ἐμῶν. 1070  
 καίτοι κακοῦ πρὸς ἀνδρὸς ἀνδρα δημότην  
 μηδὲν δικαιοῦν τῶν ἐφεστῶτων κλύειν.  
 οὐ γὰρ ποτ' οὔτ' ἂν ἐν πόλει νόμοι καλῶς  
 φέρουντ' ἂν, ἔνθα μὴ καθεστήκη δέος,  
 οὔτ' ἂν στρατὸς γε σωφρόνως ἀρχοιτ' ἐτι  
 μηδὲν φόβου πρόβλημα μὴδ' αἰδοῦς ἔχων. *1075*  
 ἀλλ' ἀνδρα χρῆ, κἂν σῶμα γεννήσῃ μέγα, *efficiency*

1068 τοσοῦτον γ, and Ald.: τοιοῦτον L, A (with γρ. τοσοῦτον), T, etc. 1064 χλω-  
 ρὰν] Burges conj. λευρὰν, which Wecklein adopts. 1066 ἐξάρης γ, and Ald.:  
 ἐξάρησ L. 1067—1070 Morstadt would arrange these four verses in the  
 following order, 1067, 1069, 1070, 1068. Nauck would prefer to omit vv. 1069, 1070.  
 1070 λόγων γ' Campbell: λόγων τ' L, Γ, etc.: λόγων A, etc., and Ald.—ἠθέλησ'

1062 ε. The acc. αὐτὸν is resumed and more closely defined by σῶμα: cp. 1149 (βοήν after σέ, etc.): O. T. 819 καὶ τὰ δ' οὔτις ἄλλος ἢν | ἢ γ' ἢ π' ἑμαυτῷ τὰ σδ' ἀρὰς ὁ προστιθῆσ. Similarly Tr. 287 ff. νιν after αὐτῶν.—τυμβεύσαι τάφω: Lycophron 154 ἐτύμβευσεν τάφω. Ar. Thesm. 885 ποῦ δ' ἐτυμβεύθη τάφω;

1064 ἀμφὶ . . ψάμαθον, 'somewhere on the sand.' The phrase implies scornful indifference as to the precise place, just as in Eur. Andr. 215 εἰ δ' ἀμφὶ Θρήκην . . | τύραννον ἔσχεσ ἀνδρα, 'somewhere in Thrace.' Cp. Il. 11. 706 ἀμφὶ τε ἀστὴν | ἔρδομεν ἱρὰ θεοῖς, 'about' the city, i.e. here and there in it.—χλωρὰν, 'yellow.' The epithet serves to call up more vividly a picture of the desolate sea-shore, where the corpse is to lie unburied. Cp. Verg. Aen. 5. 374 fulva moribundam extendit arena. χλωρός, primarily an epithet of young verdure (χλόη), sometimes means 'yellow' or 'yellowish'; a sense found in the kindred Sanskrit hāris and Lat. helvius (Curt. Etym. § 197). Il. 11. 631 μέλι χλωρόν. In Ant. 1132 the sense of χλωρὰ . . ἀκτὰ ('green') is defined by the further epithet πολυστάφυλος.—The sense

'moist' is preferred here by Prof. Campbell ('that part of the sands which the sea has moistened').—λευρὰν, the conjecture of Burges (Eur. Hec. 699 ἐν ψαμάθω λευρῆ), did not deserve to be received by Wecklein.

1065 ὄρνισι: cp. 830 μὲθ' ὅ κυσὶν πρόβλητος οἰωνοῖς θ' ἔλωρ.

1066 πρὸς ταῦτα: 971 n.—ἐξάρης (α): cp. O. T. 914 ὑψοῦ γὰρ αἰρεῖ θυμὸν.

1067 εἰ . . μὴ ἄδυνήθημεν, 'granting that we were unable.' Cp. Thuc. 3. 40 § 4 εἰ γὰρ οὗτοι ὀρθῶς ἀπέστησαν, ὑμεῖς ἂν οὐ χρεῶν ἀρχοίτε, 'assuming that they were right to revolt, your rule would be unwarrantable.'

1069 ε. χερσὶν παρευθύνοντες, 'guiding him with our hands': cp. 542 χερσὶν εὐθύνων, said of guiding a child's steps. 'He will be docile enough now, and will go whither our hands guide him' (i.e., the body shall be laid where we please). Then χερσὶν suggests the bitter comment, ('our hands, I say,) for our words were at all times lost upon him.' For ὅπου, cp. O. T. 448 οὐ γὰρ ἔσθ' ὅπου μ' ἔλεῖς.

1071 ε. κακοῦ πρὸς ἀνδρὸς: for πρὸς, cp. 319. These remarks on authority

Wherefore there is no man so powerful that he shall entomb the corpse of Ajax ; no, he shall be cast forth somewhere on the yellow sand, and become food for the birds by the sea. Then raise no storm of angry threats. If we were not able to control him while he lived, at least we shall rule him in death, whether thou wilt or not, and control him with our hands ; since, while he lived, there never was a time when he would hearken to my words.

Yet 'tis the sign of an unworthy nature when a subject deigns not to obey those who are set over him. Never can the laws have prosperous course in a city where dread hath no place ; nor can a camp be ruled discreetly any more, if it lack the guarding force of fear and reverence. Nay, though a man's frame have waxed mighty,

made in L from *ei θέλησι*. **1071** *ἄνδρα*] Reiske conj. *ἄντα*, which several edd. adopt. **1074** *φέρουσι*] Nauck conj. *κείουσι*.—*καθεστήκη*] *καθεστήκη* L, with an erasure at and above the last letter: it may have been *καθεστήκει*. The other mss. vary between *καθεστήκη*, *καθεστήκει* (A 1st hand), *καθεστήκει* (so Ald.), and *καθέστηκεν*. Stobaeus *Flor.* 43. 14 (where he cites vv. 1071—1076) has *παρεστήκει*. **1075** *ἄρχουσι* made in L from *ἐχουσι*, a *v.l.* found also in the citation of this verse by Stobaeus, *Flor.* 43. 14.

and obedience are suggested by the alleged insubordination of Ajax, who (in disregard of Homeric conditions) is styled *ἄνθρωπος δημοῦς*, in contrast to *οἱ ἐφεστῶτες*, —i.e. the Atreidae. (Cp. 945 *ἐφεστᾶσι*.) The tone of Menelaüs here recalls that of Creon in *Ant.* 663—676.

*ἄνδρα*, coming after *ἄνδρός*, is thought too inelegant by some critics, who replace it by Reiske's conjecture, *ἄντα*. But it may be doubted whether a Greek ear would have been offended; the words *ἄνδρα δημοῦς* closely cohere, and the emphasis falls, first on *κακού*, and then on *δημότην*. The phrase *ἄνθρωπος δημοῦς* occurs in *Ant.* 690 and *Ar. Nuḗ.* 1219. Cp. 1093 *ἄνδρες*, *ἄνδρα*.

**1078** *εὖ καλῶς φέρουσι* ἄν, 'have a prosperous course.' Thuc. 5. 16 § 1 *εὖ φερόμενος ἐν στρατηγίαις*: Xen. *Oecon.* 5. 17 *εὖ . . φερομένης τῆς γεωργίας*.

*ἔνθα μὴ* with subjunct. (without *ἄν*), as in *O. T.* 316 *ἔνθα μὴ τέλη | λύη. καθεστήκη*, which L supports, seems slightly better here than *καθεστήκει*, which would make the statement more abstract or hypothetical. Similarly in 1081 we have *δπου . . παρῆ*. (On the other hand, in such a passage as *Tr.* 1235, *τίς ταῦτ' ἄν, ὅστις μὴ ἔπλαστῶρων νοσοῖ, | εἴλοιτο*; the optative is clearly better than *νοσῆ*.)

**1078** *φόβου πρόβλημα*, a screen (*Pñ*.

1008 n.), a defence, afforded by fear,—the gen. defining that in which the defence consists; cp. *El.* 682 *πρόσχημ' ἀγῶνος, ἰδ. 857 ἐλπίδων . . ἀρωγαί*.—*αἰδέομαι*. The schol. on 1074 quotes from Epicharmus, *ἔνθα δέος, ἐνταῦθα καὶ αἰδώς*: cp. Plat. *Εὐθύδημ.* p. 12 B, where Socrates quotes from Stasînus, *ἔνθα γὰρ δέος, ἔνθα καὶ αἰδώς*,—remarking that we ought rather to say, *ἔνθα μὲν αἰδώς, ἔνθα καὶ δέος*: οὐ μέντοι, *ἔνθα γὰρ δέος, πανταχοῦ αἰδώς*. The sentiment of Menelaüs is genuinely Spartan. Plut. *Cleom.* 9 dwells on the place of *φόβος* in Spartan government: *τιμῶσι δὲ τὸν φόβον . . τὴν πολιτείαν μάλιστα συνέχεσθαι φόβῳ νομίζοντες*. The Aeschylean Athena, too, counsels *μὴ τὸ δεινὸν πᾶν πόλει ἐξω βαλεῖν* (*Eum.* 698), but there the basis of the fear is to be *αἰδώς*,—the *σέβας* (690) for the Areiopagus. As at Sparta there was a shrine of *Φόβος* (Plut. *l. c.*), so at Athens there was an altar of *Αἰδώς* (Paus. 1. 17. 1).

**1077** *εὖ κἄν σῶμα γεννήσῃ μέγα*: cp. the phrases *φύσαι φρένας* (*O. C.* 804), *πτερά* (*Ar. Av.* 785), etc.: Her. 5. 91 *τὸν βασιλέα ἡμῶν . . ἐξέβαλε, δόξαν δὲ φύσας αὐξάνεται*. The words allude to the stature of the πελώριος Αἴας (*Il.* 3. 229), but are meant also to be figurative; cp. Shakesp. *Julius Caesar* 1. 2. 135 *Why,*

δοκεῖν πεσεῖν ἂν κἄν ἀπὸ σμικροῦ κακοῦ.  
 δέος γὰρ ᾧ πρόσσεστιν αἰσχύνῃ θ' ὁμοῦ  
 σωτηρίαν ἔχοντα τόνδ' ἐπίστασο. 1080  
 ὅπου δ' ὑβρίζειν δρᾶν θ' ἂ βούλεται παρῆ,  
 ταύτην νόμιζε τὴν πόλιν χρόνῳ ποτὲ  
 ἐξ οὐρίων δραμοῦσαν εἰς βυθὸν πεσεῖν. *Ship wrecked*  
 ἀλλ' ἐστάτα μοι καὶ δέος τι καίριον,  
 καὶ μὴ δοκῶμεν δρῶντες ἂν ἠδῶμεθα 1085  
 οὐκ ἀντιτίσειν αὐθις ἂν λυπώμεθα.  
 ἔρπει παρὰ ταῦτα. πρόσθεν οὗτος ἦν *alternatim*  
 αἰθων ὑβριστῆς, νῦν δ' ἐγὼ μέγ' αὖ φρονῶ.  
 καὶ σοι προφωνῶ. τόνδε μὴ θάπτειν, ὅπως  
 μὴ τόνδε θάπτων αὐτὸς εἰς ταφὰς πέσης. 1090

XO. Μενέλαε, μὴ γνώμας ὑποστήσας σοφὰς  
 εἶτ' αὐτὸς ἐν θανούσιν ὑβριστῆς γένη.

1081 παρῆ] So L with most mss., and Stobaeus *Flor.* 43. 17 (where he quotes vv. 1081—1087 to ταῦτα): *para* A, and Ald. In L a late hand has written *para* in marg., and the same *v.l.* occurs in a ms. of Stobaeus *l.c.* Cp. 1160. 1082 ποτὲ MSS., Stobaeus *l.c.*, and Ald. In *Mus. Crit.* 1. 475 Elmsley proposed ποτ' ἂν, but afterwards (on *Med.* 362 n.) accepted Herm.'s view that ποτὲ . . . πεσεῖν represents ἐπεὶ ποτε. Madvig favours ποτ' ἂν, which Nauck and Blaydes read. 1088 ἐξ

man, he doth bestride the narrow world |  
 Like a colossus, and we petty men | Walk  
 under his huge legs.

κἄν ἀπὸ σμ. κακοῦ, = καὶ ἐάν (πέση):  
 cp. *El.* 1482 ἀλλὰ μοι πάρες | κἄν σμικρὸν  
 εἰπέιν, i.e., καὶ ἐάν σμικρὸν παρῆς: Dem.  
 or. 2 § 14 καὶ ὅποι τις ἂν, οἶμαι, προσθῆ  
 κἄν μικρὰν δύναμιν, πάντ' ὠφελεῖ, i.e., καὶ  
 ἐάν τις προσθῆ. We cannot here well  
 take κἄν as = καὶ ἂν (the conditional  
 particle), and suppose that it belongs to  
 πεσεῖν understood. (See appendix on *El.*  
 1482.)—For ἀπὸ denoting result, cp. *Ani.*  
 695 ἀπ' ἔργων ἐκλεεστάτων φθίνει.

1079 ε. πρόσσεστιν, said of an attri-  
 bute or quality: 521 n.—αἰσχύνῃ, *verecundia*,  
 here virtually an equivalent of  
 αἰδώς, as in Thuc. 1. 84 § 3 αἰδώς σωφρο-  
 σσύνης πλείστον μετέχει, αἰσχύνῃ δὲ εὐφυ-  
 χια.

1081 ὅπου . . . παρῆ, without ἂν: cp.  
 1074.—βούλεται, *sc.* τις: cp. Plat. *Apol.*  
 29 B οὐκ ἀμαθία ἐστὶν αὐτῆ ἢ ἐπινειδιστος,  
 ἢ τοῦ αἰεσθαι εἶδεναι ἂ οὐκ οἶδεν; *Crito*  
 49 C οὐτε ἀρα ἀνταδικεῖν δεῖ . . . οὐδένα ἀν-  
 θρώπων, οὐδ' ἂν ὀτιοῦν πάσχη ὑπ' αὐτῶν.

1082 ε. νόμιζε . . . χρόνῳ ποτὲ . . . πεσεῖν.  
 It seems best to take πεσεῖν as repre-

senting a gnomic aor., χρόνῳ ποτὲ *επεσε*.  
 Cp. Plat. *Rep.* 490 C (quoted by Goodwin,  
*Moods and Tenses*, § 159), ἡγουμένης δὴ  
 ἀληθείας οὐκ ἂν ποτε . . . φαίμεν αὐτῆ χορὸν  
 κακῶν ἀκολουθήσαι, 'when truth leads,  
 we never could say that a chorus of evils  
 accompanies her' (*ἡκολούθησεν*). It may  
 be observed that this view is slightly con-  
 firmed by the words ἐξ οὐρίων δραμοῦσαν,  
 which clearly mean, 'after running before  
 favouring winds' (the sense cannot be that  
 the ship is to be *sunk* by a fatal *adros*):  
 for, if πεσεῖν is an appeal to experience,  
 then the mention of such a city's transient  
*prosperity* is fitting; but if πεσεῖν were a  
 simple prediction, such a clause would be  
 less natural. [I formerly took πεσεῖν as  
 referring to the future; but now doubt  
 whether νόμιζε, without more help from  
 the context, could suffice to suggest such  
 a sense. See Appendix on *El.* 442 f.,  
 where I read δέξασθαι for δέξασθαι. Here  
 we might, of course, write ποτ' ἂν, but  
 the change seems needless.]

ἐξ οὐρίων: ἐκ denotes the condition;  
 cp. *O. C.* 486 ἐξ εὐμενῶν | στέργων δέχε-  
 σθαι. For the neut. plur. οὐρίων, cp.  
*Ar. Lys.* 550 οὔρια θεῖρε (adv.). Lobeck

he should look to fall, perchance, by a light blow. Whoso hath fear, and shame therewith, be sure that he is safe; but where there is licence to insult and act at will, doubt not that such a State, though favouring gales have sped her, some day, at last, sinks into the depths.

No, let me see fear, too, where fear is meet, established; let us not dream that we can do after our desires, without paying the price in our pains. These things come by turns. This man was once hot and insolent; now 'tis my hour to be haughty. And I warn thee not to bury him, lest through that deed thou thyself shouldst come to need a grave.

CH. Menelaüs, after laying down wise precepts, do not thyself be guilty of outrage on the dead.

οὐρίων] ἐξ οὐρίας Stobaeus *Flor.* 43. 17. For ἐξ, Morstadt conj. κάξ. 1085 ἀν] ἀν' L (the grave accent from a later hand). So too in 1086, where κ or χ seems to have been erased before ἀ. In both places some of the later mss. have ἀν instead of ἀν. 1086 οὐκ ἀντιτίσειν] μὴ οὐκ ἀντιτίσειν Ien. and Mosq. b.—ἀν λυπώμεθα] Paley writes ἀν λυπώμεθα. 1088 μέγ' αἰ] μέγα Γ. 1090 ταφάς] L has the first α in an erasure. 1092 εἰτ' αὐτὸς] μὴτ' αὐτὸς Stobaeus *Flor.* 125. 13. (μῆδ' would be possible: μὴτ' is not.)

quotes ἐξ οὐρίων πλείν from Libanius 2. 421. ἐξ οὐρίας πλείν occurs in Polyb. 1. 47. 2, etc.

1084 ἰστίτω, be firmly set, as a principle, in the State; cp. 1074 καθεστήκη.—μοι, ethic dat. ('let me see it established.') Cp. Plut. *Cleom.* 9 διὸ καὶ παρὰ τὸ τῶν ἐφόρων συστάτιον τὸν Φόβον ἔδρυνται Λακεδαιμόνιοι.—καὶ δίος, 'fear also'—to temper natural ὕβρις (1081). κάρπυον, in due season and measure; as the Eumenides say, ἔσθ' ἔπου τὸ δεινὸν εἶ | καὶ φρενῶν ἐπίσκοπον | δεῖ μένειν καθήμενον (*Eum.* 517).

1085 ζ. ἀν ἠδωμέθα: the cogn. acc. with ἠδομαι, λυπεῖσθαι, etc., is frequent (cp. Ar. *Ach.* 2 f.).—οὐκ ἀντιτίσειν: for the spelling τίσειω, etc., see on O. T. 810. οὐ with inf. is normal after a verb of saying or thinking (n. on O. T. 1455).—ἀν λυπώμεθα: for the assonance (parenchysis) at the end of two successive verses, cp. 807 f., *Ph.* 121 f. (παρήνεσα, συνήνεσα), *Tr.* 1265 f. (συγγνωμοσύνην, ἀγνωμοσύνην). It is needless to read ἀν λυπώμεθα, though the optat. might be illustrated by Alcaeus fr. 82 (Bergk) αἰ κ' εἴπῃ τὰ θέλει, ἢ κεν ἀκούσῃς τὰ κεν οὐ θέλοις. Schneidewin quotes also Hes. *Op.* 721 εἰ δὲ κακὸν εἴπῃς, τάχα κ' αὐτὸς μείζον ἀκούσῃς: Libanius 2. 84 δρώντες ἅπτα ἐθέλουσι πάσχειν δύναντ' ἀν ἅπτα ἀν οὐκ ἐθέλειεν.

1087 ζ. παραλλάξ, alternately; so in Her. 3. 40 ἐναλλάξ πρήσων = 'with alternations of fortune' (good and evil).—αἰθῶν: see on αἰθῶνος in 222.

1089 ζ. ἔπος | μῆ: with regard to the division of these words between two vv., see n. on the place of δήτα in 986.—εἰς ταφάς πείτης, come to need funeral rites: πείτης is used, with grim irony, as in such phrases as εἰς ἀνάγκας πίπτειν (*Thuc.* 3. 82 § 2). ταφάς has its ordinary sense, rites of sepulture, as it has also in v. 1109; it does not stand for τάφους. Herodotus, indeed, uses ταφαί as = τάφοι, and employs the plural in that sense even with ref. to a single tomb (*Her.* 5. 63).

1091 ζ. ὑποστήσας, after planting them like pillars (cp. ὑποστήσαι κίονας, ἐρείσματα, etc.); or, as we should say, after 'laying them down': the word is much more forcible than ὑποβαλῶν or ὑποθεῖς.—ἀν θανούσιν: for ἐν, cp. 43 n.

The dramatic function of a Chorus required that these Salaminian sailors, while loyal to Ajax, should recognise the sound elements in the speech which they have heard. Menelaüs has rightly condemned the ὕβρις which defies human laws. But his own ὕβρις menaces the laws of the gods.

ΤΕΤ. οὐκ ἄν ποτ', ἄνδρες, ἄνδρα θαυμάσαιμ' ἔτι,  
 ὃς μηδὲν ἄν γοναίσιεν εἶθ' ἀμαρτάνει,  
 ὅθ' οἱ δοκοῦντες εὐγενεῖς πεφυκέσαι 1095  
 τοιαῦθ' ἀμαρτάνουσιν ἐν λόγοις ἔπη.  
 ἄγ', εἶπ' ἀπ' ἀρχῆς αὖθις, ἣ σὺ φῆς ἄγειν  
 τὸν ἄνδρ' Ἀχαιοῖς δεῦρο σύμμαχον λαβῶν;  
 οὐκ αὐτὸς ἐξέπλευσεν ὡς αὐτοῦ κρατῶν;  
 ποῦ σὺ στρατηγεῖς τούδε; ποῦ δέ σοι λεῶν 1100  
 ἔξεστ' ἀνάσσειν ἄν ὄδ' ἡγαγ' οἴκοθεν;  
 Σπάρτης ἀνάσσειν ἦλθες, οὐχ ἡμῶν κρατῶν·  
 οὐδ' ἔσθ' ὅπου σοὶ τόνδε κοσμήσαι πλέον  
 ἀρχῆς ἔκειτο θεσμὸς ἦ καὶ τῷδε σέ.  
 ὑπαρχος ἄλλων δεῦρ' ἐπλευσας, οὐχ ὄλων 1105  
 στρατηγός, ὥστ' Αἴαντος ἡγείσθαι ποτε.  
 ἀλλ' ὦνπερ ἄρχεις ἄρχε, καὶ τὰ σέμν' ἔπη  
 κόλαζ' ἐκείνους· τόνδε δ', εἴτε μὴ σὺ φῆς

καὶ ἐκεῖ  
 αὐτὸς ἔπει

1098 ἄνδρα] Heimsoeth (*Krit. Stud.* p. 129) conj. φῶτα. 1098 ε in λόγοις ἔπη. | ἄγ'] Mekler writes in the Teubner text of Dindorf (6th ed.), ἐν λόγοις· ἐπει | ἄγ'.—εἶπ'] εἶπ' L, made from εἶπε. 1098 τὸν ἄνδρ'] τόνδ' ἄνδρ' L (ὁ made from δ). 1099 αὐτοῦ κρατῶν] αὐτὸς κρατῶν Γ (with γρ. αὐτοῖς). 1100 λεῶν r: λαῶν L. 1101 ἡγαγ'] ἡγείτ' L (τ made from σθ?), with most MSS.,

1098 ἄνδρες. The burning anger of Teucer is marked in his first words by the fact that he addresses them to the *Chorus*: as Oedipus does after the speech of Polyneices (*O. C.* 1348), and Clytaemnestra after that of Electra (*El.* 612).

1094 μηδὲν ἄν γοναίσιεν: the phrase is exactly parallel with ἀγέννητος used in the sense of *δυσγενής* (*Tr.* 61). In 1231 οὐδὲν ἄν has a like sense. Here μηδὲν is 'generic,' denoting the class of person.

1096 τοιαῦθ' ἀμαρτάνουσιν.. ἔπη, make such erroneous statements; for the cogn. acc., cp. 1107 τὰ σέμν' ἔπη | κόλαζ' ἐκείνους. ἐν λόγοις, in their discourse. λόγοι and ἔπη are similarly combined in *Thuc.* 3. 67 § 6 λόγοι ἐπεσι κοσμηθέντες, 'speeches adorned with fine sentiments.'

1097 ε. ἄγειν = ὅτι ἡγες, as ἄγειν in 1053 = ὅτι ἡγομεν: 'that thou wast bringing him [when he came hither] as an ally found by thee (λαβῶν).'

1099 αὐτὸς, sponte sua: cp. *Il.* 17. 252 ἀργαλέον δέ μοι ἔστι διασκοπιᾶσθαι ἕκαστον | ...ἀλλὰ τις αὐτὸς ἔγω.

1100 ε. ποῦ, on what ground, in what respect? *O. T.* 390 ποῦ σὺ μάντις

εἰ σαφής; 'where hast thou proved thyself a seer?'—λεῶν the plur. of the Attic form is somewhat rare (except in the formula ἀκούετε λεῶ); *Ar. fr.* 346 has πάντες λεῶ.

1101 ἡγαγ', the reading of one MS. (the Palatinus at Heidelberg, written in the 14th century), was doubtless no more than a conjectural emendation; but it appears probable. ἡγείτ', the reading of the other MSS., has been defended by Erfurd and others on the ground that the elision has the effect of running the two words ἡγείτ' οἴκοθεν together, so that they become virtually one. This is just possible; but in tragic iambs we find no certain examples of a precisely similar kind. (As to σήμαιν' εἶπ' ἔχει in *Phil.* 22, see n. there.) If ἡγαγ' was the original word, the change to ἡγείτ' may have been caused by failure to perceive that the genitive ἄν (for οὗ) was due to attraction. Porson (*ap. Kidd, Tracts*, p. 194) wished to read ἡγεν, comparing *Il.* 2. 557, Ἄλας δ' ἐκ Σαλαμῖνος ἄγεν δύο-καίδεκα νῆας. The imperfect tense is, of course, free from objection (cp. also



TEU. Never, friends, shall I wonder more if a low-born man offers after his kind, when they who are accounted of noble blood allow such scandalous words to pass their lips.

Come, tell me from the first once more—Sayest thou that *thou* broughtest the man hither to the Greeks, as an ally found by *thee*? Sailed he not forth of his own act,—as his own master? What claim hast thou to be his chief? On what ground hast thou a right to kingship of the lieges whom he brought from home? As Sparta's king thou camest, not as master over us. Nowhere was it laid down among thy lawful powers that thou shouldst dictate to him, any more than he to thee. Under the command of others didst thou sail hither, not as chief of all, so that thou shouldst ever be captain over Ajax.

No, lord it over them whose lord thou art,—lash *them* with thy proud words: but this man will I lay duly in the grave,

and Ald.: ἡγαγ' Pal.: Porson conj. ἦγεν: Elmsley, ἦγετ' (or ἡγαγ'). 1108 σοί] σοί mss., and Ald. 1104 ἢ καὶ τῷδε σέ.] In L the first corrector has written in the marg., γρ. εἰ καὶ τοῦδε σοί. 1105 ε. These two verses are rejected by Schneidewin, who is followed by Nauck, Dindorf, and Wecklein. 1105 δλων] Blaydes reads δλωσ, as Apitz proposed. 1108 κόλαξ' ἐκείνους L, A, etc.: κόλαξε κείνους Ald.

Aesch. *Pers.* 341 Ἐρέξη..χιλιᾶς μὲν ἦν | ὧν ἦγε πλῆθος): but ΗΓΕΝ was less likely than ΗΓΑΓ' to tempt the correction ΗΓΕΙΤ. Elmsley's ἦγετ' (n. on Eur. *Heracl.* 371) is still nearer to the letters of ἦγετ': but the middle voice would be at least very unusual, where the sense is simply that of 'leading'; in *O. C.* 1460, indeed, ἀξεται is hardly more than ἀξει: but in *Ph.* 613 ἄγουοντο suggests the notion, 'bring with them, for their own ends.'

1108 οὐδ' ἔσθ' ἔπου: cp. 1069.—τόνδε κοσμήσαι, to exercise authority over him. κοσμεῖν is properly said of a commander disposing his forces; *Il.* 2. 554 κοσμήσαι ἵππους τε καὶ ἀνέρας ἀσπιδιώτας: [Eur.] *Rhes.* 662 κοσμήσω στρατόν. The Atreidae are κοσμήτορες λαῶν (*Il.* 1. 16). For κοσμεῖν with ref. to civil government, cp. *Ani.* 677.—ἀρχῆς..θεσμός, an ordinance, an established right, of command. ἔκειτο, had been laid down (κείμαι serving as perf. pass. of τίθημι): cp. *Thuc.* 5. 105 § 2 οὔτε θέντες τὸν νόμον, οὔτε κειμένω πρώτοι χρησάμενοι.—ἢ καὶ τῷδε σέ, 'than for him, on his part, to rule thee': for this καί, cp. *O. C.* 53 ὅσ' οἶδα κάγω (n.).

1105 δλων here can be only masc. This use of δλοι as = σὺμπαντες elsewhere occurs only in later Greek; Lo-

beck cites Nonnus (5th cent. A.D.) *Dionysiaca* 47. 482 δλας οἰστροσε γυναίκα, and *Anticol. Pal.* 7. 679. 5 κτήμασι μὲν πολυλόβος δλων πλέον ὧν τρέφε Κύπρος (by Sophronius of Damascus, *circa* 630 A.D.). We are scarcely warranted, however, in assuming that a poet of the classical age could not have ventured on such a use. The view that δλων is neuter (*summae rerum*) is decisively condemned (1) by the direct antithesis with the masc. ἄλλων, and (2) by the absence of the article, τὰ δλα being the invariable phrase in this sense: see, e.g., *Dem. or.* 19 § 151 ὑπὲρ τῶν δλων πεισθεὶς εἰρήνην ἀγειν ('for the general interests'): or. 22 § 16 τὴν τῶν δλων σωτηρίαν: *Xen. Cyr.* 8. 7. 22 τὴνδε τὴν τῶν δλων τάξιν (the universe): *Lucian De Luctu* c. 6 τὴν τῶν δλων δεσποτείαν.

Apart from the difficulty as to δλων, there is absolutely no ground for rejecting verses 1105 f., as Schneidewin and other critics have done.

1107 ε. ὄνπερ ἀρχαὶς ἀρχε, as Agamemnon says to Achilles, *Μυρμιδόνεσσιν ἀνασσε* (*Il.* 1. 180), and Achilles to him, ἀλλοισιν δὴ ταῦτ' ἐπιτέλλεο, μὴ γὰρ ἐμοὶ γε. Cp. Aesch. *Eum.* 574 ἀναξ' Ἀπολλων, ὧν ἔχεις αὐτὸς κράτει.—τὰ σέμν' ἔπη κόλαξ' ἐκείνους: ἔπη is a bold cognate acc.; cp. 1096: *O. T.* 339 ἔπη | κλῶν, ἃ νῦν

- εἶθ' ἄτερος στρατηγός, εἰς ταφὰς ἐγὼ  
θήσω δικαίως, οὐ τὸ σὸν δεισας στόμα, 1110  
οὐ γάρ τι τῆς σῆς οὐνεκ' ἐστρατεύσατο  
γυναικός, ὥσπερ οἱ πόνου πολλοῦ πλέω,  
ἀλλ' οὐνεχ' ὄρκων οἴσιν ἦν ἐνώμοτος,  
σοῦ δ' οὐδέν· οὐ γὰρ ἤξιου τοὺς μηδένας.  
πρὸς ταῦτα πλείους δεῦρο κήρυκας λαβὼν 1115  
καὶ τὸν στρατηγὸν ἦκε· τοῦ δὲ σοῦ ψόφου  
οὐκ ἂν στραφείην, \*ἕως ἂν ἦς οἶός περ εἶ.  
XO. οὐδ' αὖ τοιαύτην γλώσσαν ἐν κακοῖς φιλῶ·  
τὰ σκληρὰ γάρ τοι, κἂν ὑπέρδικ' ἦ, δάκνει.  
ME. ὁ τοξότης εἰκεν οὐ σμικρὸν φρονεῖν. 1120  
TET. οὐ γὰρ βάνανσον τὴν τέχνην ἐκτησάμην. *sordid*  
ME. μέγ' ἂν τι κομπάσειας, ἀσπίδ' εἰ λάβους.  
TET. κἂν ψιλὸς ἀρκέσαιμι σοί γ' ὠπλισμένῳ.

1112 πόνου] Morstadt conj. πτόου: Nauck, φόβου.  
in L from ἐπώμοτος, the reading of a few late MSS.

1118 ἐνώμοτος made  
1117 ἕως Bonitz and

σὺ τήνδ' ἀτιμάζεις πόλιν: Aesch. *Eum.*  
230 δίκας | μέτειμι τόνδε φῶτα.

εἴτε μὴ σὺ φῆς, εἶθ' ἄτερος στρ. =  
εἴτε σὺ μὴ φῆς, εἴτ' Ἀγαμέμνων μὴ φη-  
σιν, whether the veto is thine or his.  
For φημί as = 'to command' (a rare use),  
see Pind. *N.* 3. 28 *Alakῶ σε φαμί γένοι τε*  
*Μόισαν φέρειν*. Here the μὴ, despite its  
place, belongs in sense to the inf. (θεῖναι  
*εἰς ταφὰς*) understood. (οὐ φημι θεῖναι  
could mean only, *nego te sepulturum*:  
this might be referred to the *assertion* of  
Menelaüs in 1062 f.; but it would be  
forced.)—*εἰς ταφὰς θήσω*, I will give him  
due funeral rites: see on 1000.—*στόμα*:  
cp. 1147: *Ani.* 997 *ὡς ἐγὼ τὸ σὸν φρίσσω*  
*στόμα*.

1112 οἱ πόνου πολλοῦ πλέω, the  
toiling λαοί, the born subjects of Mene-  
laüs, who are bound to endure the labours  
of war in any field to which their lord  
calls them. Cp. Eur. *Andr.* 695 οὐ τῶν  
*πονούντων τούργων ἡγούνται τόδε*, | *ἀλλ'*  
*ὁ στρατηγὸς τὴν δόκησιν ἀρνυται*,—where  
οἱ πονούντες are the rank and file. The  
strangeness which has been felt in the  
phrase, οἱ πόνου πολλοῦ πλέω, will per-  
haps be lessened if we remember how  
habitually the Attic poets transfer the  
associations of their own time to the  
heroic age. In picturing the followers  
of the Spartan king, Sophocles may have

had in mind the Perioeci who served as  
hoplites and the Helots who served as  
light-armed in the armies of their Spartan  
masters.

Assuredly οἱ πόνου πολλοῦ πλέω does  
not mean 'busybodies,' οἱ πολυπραγ-  
μονούντες, as some have taken it,—sup-  
posing it to be said scornfully of βασιλείς  
tributary to Menelaüs and eager to display  
their zeal.

1118 ὄρκων: the oaths sworn to  
Tyndareus by the suitors of his daughter  
Helen, *δτον γυνὴ γένοιτο Τυνδαρις κῆρη*, |  
*τούτῳ συναμνεῖν, εἰ τις ἐκ δόμων λαβῶν* |  
*οἰχοῖτο* (Eur. *I. A.* 61). Thuc. 1. 9 § 1  
*Ἀγαμέμνων τέ μοι δοκεῖ τῶν τότε δυνάμει*  
*προδῶν καὶ οὐ τοσοῦτον τοῖς Τυνδάρεω*  
*ὄρκους κατειλημμένους τοὺς Ἑλένης μνηστή-*  
*ρας ἄγων τὸν στόλον ἀγείραι*. In *Ph.* 72  
Odysseus says that (unlike the other  
chiefs) Neoptolemus came to Troy, *ἐν-*  
*ορκος οὐδενί*.

1114 σοὸ δ' οὐδὲν: this third clause  
repeats the thought of the first, οὐ γὰρ τι  
τῆς σῆς κ.τ.λ.: on this trait of Sophoclean  
style see *Ani.* 465 ff. (n.).—*τοὺς μηδένας*,  
those who are as nought (μὴ having its  
generic force),—mere ciphers. Cp. *Ani.*  
1322 *τὸν οὐκ ὄντα μάλλον ἢ μηδένα*. So  
Eur. *I. A.* 371 *τοὺς οὐδένας*: *Andr.* 700  
*ὄντες οὐδένας*, Her. 9. 58 *οὐδένας ἄρα ὄντες*.

1118 κήρυκας. Menelaüs is attended

though thou forbid it,—aye, or thy brother-chief,—nor shall I tremble at thy word. 'Twas not for thy wife's sake that Ajax came unto the war, like yon toil-worn drudges,—no, but for the oath's sake that bound him,—no whit for thine; he was not wont to reckon of nobodies. So, when thou comest again, bring more heralds, and the Captain of the host; at *thy* noise I would not turn my head, while thou art the man that thou art now.

CH. Such speech again, in the midst of ills, I love not; for harsh words, how just soever, sting.

ME. The bowman, methinks, hath no little pride.

TEU. Even so; 'tis no sordid craft that I profess.

ME. How thou wouldst boast, wert thou given a shield!

TEU. Without a shield, I were a match for thee full-armed.

Wunder: *ὡς* MSS. (In Aug. c *ὡς* is written above *ὡς*.) 1118 ε. The MSS. and Ald. give v. 1118 to Menelaüs, and v. 1119 to Teucer: Brunck restored them to the Chorus. 1120 *σμικρὸν*] *μικρὸν* Γ (γρ. *μικρὰ*): *σμικρὰ* L (made by a later hand from *σμικρὸν*), A, etc., and Ald. 1128 *ψιλὸς*] L has the *δ* in an erasure (from *ὦ*?).

by two heralds, their presence marking the solemn character of his mission. So in the *Iliad* the chiefs deputed to intercede with Achilles are accompanied by two heralds (g. 170), whom Eustathius (780. 46) compares to the *ἀργὰ πρόσωπα* of the theatre.

1116 ε. *ψόφον*. . *στραφεῖν*: the gen. is properly causal, 'turn for it,' and is joined (here only) with the simple verb, as it is regularly joined with *ἐντρέπομαι* (90), *ἐπιστρέφομαι* (*Ph.* 599), and in Eur. *Hipp.* 1224 ff. with the act. *μεταστρέφειν*: (*πῶλοι*) *ὄντε ναυκλήρου χερὸς | οὐθ' ἰκποδέσμων ὄντε κολλητῶν βχων | μεταστρέφουσαι*.

*ὡς*: cp. Plat. *Phaedr.* 243 E *ὡς περ ἂν ἦς δε εἶ*. This is a certain correction of the traditional reading *ὡς*, as it is also in *Ph.* 1330 *ὡς ἂν αὐτὸς ἥλιος | ταύτη μὲν ἀρη* etc., and in *O. C.* 1361 *ὡς περ ἂν ἦδ*. [Hermann explained *ὡς ἂν ἦς* as *ὡς ἵσχυε* *sis qualis es*, 'however much you may be what you are,' i. e., *quantumlibet ferocias*. Prof. Campbell understands, 'However you may be—just what you are,' *ὡς περ εἶ* being said, *παρὰ προσδοκίαν*, instead of *βασιλεύς* or the like.]

1118 οὐδ' αὖ, 'neither, again,'—referring to their reproof of Menelaüs in 1092. οὐδ' αὖ is similarly used in *El.* 1034.—*ἐν κακοῖς*, because the friends of Ajax have the feeling of the Greek chiefs and army against them. Cp. *El.* 335 *οὐδ' ἐν κακοῖς μοι πλεῖν ὑπεμιμένη δοκεῖ*.

1120 ὁ τοξότης. The name of 'bow-

man' was a reproach only when it implied that the archer was not, like the hoplite, ready to meet his foe in close fight. It is in this sense that Diomedes upbraids Paris (*Il.* 11. 385), *τοξότα, λωβητήρ, κέρα ἀγλαέ*. In *Il.* 13. 313 Teucer is said to be *ἀριστος Ἀχαιῶν | τοξοσύνη*: but the poet adds *ἀγαθὸς δὲ καὶ ἐν σταδίῃ ὕμνη*. At Athens, where the *τοξόται* or city police were slaves (*Σκύθαι*, etc.), the word had acquired ignoble associations.

1121 βάνανσον, sordid, unworthy of a freeborn man: Plato joins *βάνανσος* with *ἀνελεύθερος* (*Legg.* 644 A). Cp. Arist. *Pol.* 8. 2 § 5 *τὰς . . τοιαύτας τέχνας, δεσὰ τὸ σῶμα παρασκευάζουσι χεῖρον διακείσθαι, βανάνσους καλομένους*. Thus the notion at the root of the word was that of some mechanical (or sedentary) calling which interfered with efficiency in athletics or war. (Compare the taunts of Euryalus to the disguised Odysseus, *Od.* 8. 159.) Teucer might well say that his art was not *βάνανσος*: Heracles and Philoctetes were among its masters.

1122 δσπίδ': the shield of a hoplite, who wore a helmet and breast-plate, and was armed with a pike (*δόνυ*); while the bowman, ranking with the light-armed troops, had no defensive armour.

1128 ψιλὸς . . ὀπλισμένον. The contrast is illustrated by the case of the Locrians in the *Iliad*, who came to Troy armed only with bows, and are described as shrinking from the *σταδίῃ ὕμνη*, because they were not armed as hoplites:—

- ME. ἡ γλῶσσά σου τὸν θυμὸν ὡς δεινὸν τρέφει.  
 TET. ξὺν τῷ δικαίῳ γὰρ μέγ' ἔξεστιν φρονεῖν. 1125  
 ME. δίκαια γὰρ τόνδ' εὐτυχεῖν κτείναντά με;  
 TET. κτείναντα; δεινὸν γ' εἶπας, εἰ καὶ ζῆς θανών.  
 ME. θεὸς γὰρ ἐκσώζει με, τῷδε δ' οἴχομαι.  
 TET. μὴ νυν ἀτίμα θεούς, θεοῖς σεσωσμένους.  
 ME. ἐγὼ γὰρ ἂν ψέξαιμι δαιμόνων νόμους; 1130  
 TET. εἰ τοὺς θανόντας οὐκ ἕας θάπτειν παρών.  
 ME. τοὺς γ' αὐτὸς αὐτοῦ πολεμίους· οὐ γὰρ καλόν.  
 TET. ἦ σοὶ γὰρ Αἴας πολέμιος προὔστη ποτέ;  
 ME. μισοῦντ' ἐμίσει· καὶ σὺ τοῦτ' ἠπίστασο.  
 TET. κλέπτῃς γὰρ αὐτοῦ ψηφοποιοὺς ἠρέθῃς. 1135  
 ME. ἐν τοῖς δικασταῖς κοῦκ ἔμοι τόδ' ἐσφάλῃ. *fel*  
 TET. πόλλ' ἂν καλῶς λάθρα σὺ κλέψῃς κακά.

1124 δεινὸν] μέγαν T. 1127 δεινὸν γ'] δεινὸν τ' L, whence Wolff conj. δεινὸν τοῦπος. 1129 μὴ νυν] μὴ νῦν MSS.—ἀτίμα] Elmsley conj. ἀτίξε, which Nauck adopts.—σεσωσμένους] σεσωσμένοις Wecklein. 1131 θανόντας] Blaydes and Wecklein add γ'.—ἕας] made in L from εἶ (or εἶ?). 1132 αὐτοῦ r, αὐτοῦ L.—οὐ γὰρ καλόν.] οὐ γὰρ καλόν; Blaydes (as Dobree suggested, *Adv.* II. 45). Prinz conj. οὐ γὰρ κακόν. 1134 ἐμίσει L, A, with most MSS., and Ald.: ἐμίσειν r.—ἠπίστασο]

οὐ γὰρ ἔχον κόρυθας χαλκήρεας ἰπποδα-  
 σελας, | οὐδ' ἔχον δαπίδας εὐκύκλους καὶ  
 μελίνα δούρα. (*Il.* 13. 714 f.)

1124 τρέφει, has in it; i.e., his valour  
*resides* only in his words. Cp. *Tr.* 817  
 ὄγκον. . τρέφειν: *O. T.* 356 τάληθες γὰρ  
 ἰσχύον τρέφω. Dryden: *Tongue-valiant*  
*hero, vaunter of thy might* (l. 336 of his  
*Trans. of the Iliad*, bk. 1).

1125 ξὺν τῷ δικαίῳ, with right on  
 my side: *Ph.* 1251 ξὺν τῷ δικαίῳ τὸν σὸν  
 οὐ παρβῶ φόβον. Shakesp. *Henry VI.* pt.  
 II. 3. 2. 233 *Thrice is he armed that hath*  
*his quarrel just.*

1126 δίκαια: for the plur., cp. 887  
 σχέτλια (n.).—κτείναντα: as Creusa says  
 to her living son (Eur. *Ion* 1500) ἔκτεινά  
 σ' ἀκουσ', i.e., 'doomed thee to perish.' So  
*O. C.* 1008 κλέψας τὸν ἰκέτην, meaning  
 that Creon had *purposed* to seize him.

1127 δεινὸν γ' εἶπας: for γε in com-  
 ment, cp. *El.* 341 δεινὸν γέ σ' οὖσαν παρ-  
 ρὸς οὐ σὺ παῖς ἔφως | κείνου λελῆσθαι.—εἰ  
 καὶ ζῆς: here καὶ goes closely with ζῆς, 'if  
 thou *indeed* livest': so *O. T.* 305 εἰ καὶ  
 μὴ κλέυεις (if *indeed* . .): *Tr.* 71 εἰ καὶ τοῦτ'  
 ἔτλην. Distinguish such instances from  
 the ordinary uses of εἰ καὶ ('granting  
 that . .'), as in *O. T.* 408 εἰ καὶ τυραννεῖς.

1128 τῷδε δ' οἴχομαι. The dat. of  
 relation here means, 'so far as concerns

him,'—so far as his intention went; as  
 in *Ph.* 1030 τέθνηχ' ὑμῶν πάλαι. In 970  
 above the similar dat. (θεοῖς) has a different  
 shade of meaning.

1129 ἀτίμα. The verb ἀτιμᾶν is  
 otherwise confined, in classical Greek, to  
 the Homeric poems and hymns. The  
 fut. and aor. occur both in *Il.* and *Od.*;  
 the pres. once, in *Od.* 16. 307 (ἀτιμᾷ);  
 the imperf. twice (*Od.* 21. 99 ἀτίμα: 23.  
 28 ἀτιμών, plur.). Nauck would here  
 read ἀτίξει, with Elmsley (ἀτίξειν occurs  
 in *O. C.* 1153); but he would also banish  
 ἀτιμᾶν altogether from the epic texts; see  
 Appendix.

θεός, a monosyllable by synizesis, as  
 θεός normally is with Sophocles, when it  
 belongs to the third foot of the trimeter;  
 see 489, *O. C.* 964, *Ph.* 1020, fr. 685. In  
*El.* 1264, τῶν εἶδες ὅτε θεοὶ μ' ἐπώτρυναν  
 μολεῖν, we ought probably to read εἶδε.  
 —θεοῖς σεσωσμένους: for the dat. of the  
 agent, cp. 539 n.

1130 ἐγὼ γὰρ ἂν ψέξαιμι . . ; for γὰρ  
 in an indignant question, cp. *Tr.* 1124:  
*Ar. Vesp.* 1159 ἐγὼ γὰρ ἂν πλαιήν . . ;—  
 δαιμόνων νόμους; Cp. 1343 (Odysseus to  
 Agam.) οὐ γὰρ τι τοῦτον, ἀλλὰ τοὺς θεῶν  
 νόμους | φθείροις ἂν.—εἰ . . οὐκ ἕας. As οὐκ  
 εἴω=νεῖτο, οὐ can follow εἰ: cp. *O. C.* 935  
 (n.) βίῃ τε κοῦχ' ἐκὼν (=ἀκω), after εἰ

- ME. How dreadful the courage that inspires thy tongue !  
 TEU. When right is with him, a man's spirit may be high.  
 ME. Is it right that this my murderer should have honour ?  
 TEU. Murderer ? A marvel truly, if, though slain, thou  
 livest.  
 ME. A god rescued me : in yon man's purpose, I am dead.  
 TEU. The gods have saved thee : then dishonour not the gods.  
 ME. What, would I disparage the laws of Heaven ?  
 TEU. If thou art here to forbid the burying of the dead.  
 ME. Yea, of my country's foes : for it is not meet.  
 TEU. Did Ajax e'er confront thee as public foe ?  
 ME. There was hate betwixt us ; thou, too, knewest this.  
 TEU. Yea, 'twas found that thou hadst suborned votes, to  
 rob him.  
 ME. At the hands of the judges, not at mine, he had that fall.  
 TEU. Thou couldst put a fair face on many a furtive  
 villainy.

*ἐπίστασο* γ. **1186** *κούκ ἐμοί* L, with most MSS., and Ald.: *οὐκ ἐμοί* T, with a few others. **1187** *καλῶς* L. κ has been written over λ (to indicate *κακῶς*), perh. by the first hand. The first corrector, S, wishing to defend *καλῶς*, has written above it, *ἀντὶ τοῦ ἐμπείρωσ*. The κ written above λ is in the space between *τοῦ* and *ἐμπείρωσ*, which would otherwise be unduly wide : therefore the κ seems to have been written before them. *κακῶς* A, with most MSS., and Ald.—*κακά*] *καλά* Pal.

*μή*.—*παρόν* here has an indignant tone,—‘You come and forbid’; cp. 338 n.

**1182** *τοὺς γ’ αὐτὸς αὐτοῦ*: the inserted *αὐτὸς* emphasises the reflexive pron.; *O. C.* 929 *αἰχῶνεῖς πόλιν | τὴν αὐτὸς αὐτοῦ* (n.).—For *αὐτοῦ*=*ἐμαντοῦ*, see *O. T.* 138 (n.), *O. C.* 966, *El.* 285.—*οὐ γὰρ καλόν*: *sc. ἐὰν θάπτεται αὐτοῦ*. Ajax was *πολέμιος*, a public enemy, ‘worse than any Trojan’ (1054), in view of his intended onslaught. Menelaüs, like Creon (*Ant.* 284 ff.), conceives that refusal of burial to a *πολέμιος* is warranted on religious grounds.

**1188** *σὸν...προὔστη*, ‘stood forth to confront thee.’ For *προσθῆναι*, see on *El.* 980. (In *Her.* 1. 129 *προσστάς*, not *προστάς*, should probably be read.)—Teucer parries the argument by asking how Ajax could have been the enemy of Menelaüs, a chief on his own side. He thus makes it a personal question between Ajax and Menelaüs; whereas the latter had referred to the design of Ajax against the common weal.

**1184** *μισοῦντ’ ἐμίσει*. Cp. *Plat. Legg.* 697 D *μισοῦντες μισοῦνται*. Menelaüs ought to have replied, ‘He was the

public foe’; but, with the maladroitness which characterises him throughout this scene, he plays into Teucer’s hands by saying, ‘If he was not *πολέμιος* to me, at least he was *ἐχθρός*.’

**1185** *ψηφοποιός*, ‘making votes,’ in the sense of procuring them by a secret canvass among the chiefs. The word *ἐπραξαν* used by Ajax in 446 implies some such intrigue. Cp. Pindar’s phrase, *κρυφαίαισι...ψήφοις*, in *N.* 8. 26 (quoted on 447 ff.). Sophocles doubtless conceived the chiefs as voting by *ψήφοι* placed in urns (cp. Aesch. *Eum.* 709), and this view appears in art (Introd. § 20). Eustathius remarks the anachronism (on *Il.* 2. 852): though, of course, neither *ἐψήφισαν* in 449 nor *ψηφοποιός* here necessarily excludes the supposition that the votes were given, in Homeric fashion, by voice.—For other views of *ψηφοποιός*, see Appendix.

The gen. *αὐτοῦ* depends on the phrase *κλέπτῃς ψηφοποιός*, as it might depend on *λαβητής* or the like.

**1186** *ἐν τοῖς δικασταῖς*, at their hands. *ἐν* is said esp. of a tribunal: *Ant.* 459 *ἐν θεοῖσι τὴν δίκην | δώσειν* (n.).

**1187** *καλῶς*, ‘speciously.’ This is

- ME. τούτ' εἰς ἀνίαν τοῦπος ἔρχεται τινί.  
 TET. οὐ μᾶλλον, ὡς ἔοικεν, ἢ λυπήσομεν.  
 ME. ἐν σοι φράσω· τόνδ' ἐστὶν οὐχὶ θαπτέον. 1140  
 TET. ἀλλ' ἀντακούσει τούτον ὡς τεθάψεται.  
 ME. ἦδη ποτ' εἶδον ἄνδρ' ἐγὼ γλώσση θρασὺν  
 ναύτας ἐφορμήσαντα χειμῶνος τὸ πλεῖν,  
 ᾧ φθέγμ' ἂν οὐκ ἂν ἡῦρες, ἠνίκ' ἐν κακῷ  
 χειμῶνος εἶχετ', ἀλλ' ὑφ' εἵματος κρυφεῖς 1145  
 πατεῖν παρείχε τῷ θέλοντι ναυτῶν.  
 οὕτω δὲ καὶ σὲ καὶ τὸ σὸν λάβρον στόμα *ἱερεῖ*  
 σμικροῦ νέφους τάχ' ἂν τις ἐκπνεύσας μέγας  
 χειμῶν κατασβέσειε τὴν πολλὴν βοήν.  
 TET. ἐγὼ δέ γ' ἄνδρ' ὄπωπα μωρίας πλέων, 1150  
 ὃς ἐν κακοῖς ὑβρίζει τοῖσι τῶν πέλας.

1141 ἀλλ' ἀντακούσει L (with γρ. σὺ δ' ἂν- from a later hand), Γ, etc.: σὺ δ' for ἀλλ' is read by A, T, etc., and Ald.—τούτον] Wecklein writes τοῦθ' ἐν: Hartung and Seyffert,

clearly a case in which L has preserved a true reading which the other MSS. have lost. Teucer means, 'It might seem to be the judges' doing, while it was really yours.' The common reading κακῶς misses this point. For καλῶς in a bad sense, cp. *Ant.* 1047 (λόγους) ἀσχροῦς καλῶς λέγωσι τοῦ κέρδους χάριν.

κλέψιας κακά, commit furtive knaveries; see on 189 κλέπτοιμι μύθους.

1138 εἰς ἀνίαν.. ἔρχεται, tends to it, will issue in it (somewhat as in *Her.* 1.120 it is said of dreams, ἐς ἀσθενὲς ἔρχεται): τινί, i.e. σοί: for this menacing τις, see on *Ant.* 751 θανοῦσ' δλεῖ τινά.—The traditional accentuation, as seen in L and in the Aldine edition, is ἔρχεται τινί, the ground of it being that τινί is here emphatic: so in *Arist. Categ.* 5 § 7 (p. 2 b 2) τὸ χρώμα ἐν σώματι· οὐκοῦν καὶ ἐν τινί [not ἐν τινί] σώματι. (Cp. Chandler, *Accent.* § 942.) Some recent editors however write ἔρχεται τινί.

1139 οὐ μᾶλλον, sc. εἰς ἀνίαν ἐμοὶ ἔρχεται (i.e. λυπηθῆσμεθα).

1140 τόνδ' ἐστὶν οὐχὶ θαπτέον: for the place of οὐχί, cp. 1330 ἢ γὰρ εἴην οὐκ ἂν εἶθ' φρονῶν: for the neuter verbal with acc., 1250 εἰρκτέον τὰδ' ἐστίν.

1141 ἀλλ' ἀντακούσει τούτον ὡς κ.τ.λ.: cp. *Phil.* 549 ἤκουσα τοὺς ναύτας

ὅτι | .. εἶεν etc.: *Xen. Mem.* 4. 2. 33 τὸν Δαίδαλον.. οὐκ ἀπέκτισ, ὅτι.. ἤραγάφετο.. δουλεύειν; Wecklein's conjecture, τοῦθ' ἐν for τούτον, is very plausible, in view of 1040 ἐν σοι φράσω. We may observe, however, that τούτον answers to τόνδ' in 1040, and that the stress in Teucer's retort falls on the ἀντ- in ἀντακούσει, and on τεθάψεται. There is more of dignity in that retort, as it stands with τούτον, than there would be with the mocking echo, τοῦθ' ἐν. If τοῦθ' ἐν were to be read, then σὺ δ' ἀντακούσει (a v. l.) would be preferable to L's ἀλλ' ἀντακούσει.—τεθάψεται: 577 n.

1148 ναύτας ἐφορμήσαντα.. τὸ πλεῖν: for the inf. with art., instead of a simple inf., cp. *O. C.* 442 τὸ δρᾶν | οὐκ ἠθέλησαν (and *id.* 47, n.). Liddell and Scott, s. v. ἐφορμάω, remark that the dat. ναύτας should be read here. It is, in fact, the reading of a few late MSS.,—having been introduced, perhaps, by Triclinius; but ναύτας is right. ἐφορμῶ takes a dat. of the person when it means to rouse or urge something against one; e.g. *Od.* 7. 272 δε μοι ἐφορμήσας ἀνέμου: *Soph. fr.* 610. 2 ᾧ καὶ Ζεὺς ἐφορμήσῃ κακά. But here, where ἐφορμῶ means to urge one to do something, the person is necessarily in the acc., as after ἐπέλω, προτρέπω, etc.

ME. That saying tends to pain—I know, for whom.

TEU. Not greater pain, methinks, than we shall inflict.

ME. Hear my last word—that man must not be buried.

TEU. And hear my answer—he shall be buried forthwith.

ME. Once did I see a man bold of tongue, who had urged sailors to a voyage in time of storm, in whom thou wouldst have found no voice when the stress of the tempest was upon him, but, hidden beneath his cloak, he would suffer the crew to trample on him at will. And so with thee and thy fierce speech—perchance a great tempest, though its breath come from a little cloud, shall quench thy blustering.

TEU. Yea, and I have seen a man full of folly, who triumphed in his neighbour's woes;

τοῦτόγ' (Pal. has τοῦτ'): Apitz conj. ταῦτόν. 1142 εἶδον] L has δ in an erasure (from λ or χ). 1148 ναύτας L, A, etc., and Ald.: ναύτας T and a few others. 1144 φ φθέγμ' ἄν οὐκ ἄν ἤδρες] For ἄν ἤδρες, Hartung writes ἐνεύρες: Wecklein (*Arts* p. 21) formerly conj. ἀνεύρες. Blaydes writes φ φθέγμ' ὅν οὐκ ἄν εὔρες (as G. Wolff conjectured). 1145 εἴχετ'] L has the τ' in an erasure (from θ?).—κρυφῆς] κρυβῆς r. 1146 ναυτίλων] ναυτίλω r and Ald. 1148 ἐκπνεύσας] Reiske conj. ἐμπνεύσας. 1151 ὄσ made in L from οἴσ.

Cp. Xen. *Cyr.* 8. 1. 43 τούτους ὅτε μελετᾶν τῶν ἐλευθερίων πόνων οὐδένα παρώρμα κ.τ.λ.

1144 ε. φ φθέγμ' ἄν οὐκ ἄν ἤδρες. Against reading ἐνήδρες, it should be noted that ἐνευρίσκω is post-classical, unless Dobree was right in conjecturing ἐνήρηκεν (for ἀνήρηκεν) in *Ar. Ach.* 1037. On the other hand, the sarcastic force of the doubled ἄν is in place here. The dat. φ is possessive: i.e. instead of the simple φ οὐκ ἄν ἦν φθέγμα, we have φ οὐκ ἄν ἤδρες φθέγμα, in the sense, 'you would have found that he had not a word at his command.' The emendation φ φθέγμ' ὅν οὐκ ἄν ἤδρες would make this clearer, but seems needless: it is, indeed, slightly prosaic.

ἐν κακῷ χειμῶνος: cp. *O. C.* 1358 ἐν πόνῳ | . . . κακῶν.—εἴχετ': *Her.* 9. 37 ἐν τούτῳ τῷ κακῷ ἐχόμενος.—ὄφ' εἰματος: *Aesch. Ch.* 81 δακρύω δ' ὄφ' εἰμάτων: *Eur. Hec.* 346 δεξιᾶν ὄφ' εἰματος | κρύπτουσα.—κρυφῆς. The form ἐκρύφην is not elsewhere found in classical Greek. At a later period ἐκρύβην was frequent (see Veitch, *Gk. Verbs* p. 393).

1146 πατεῖν παρέχε, sc. ἐαυτόν: cp. *Ar. Nub.* 422 ἀμέλει θαρρῶν ὀννεκα τούτων ἐπιχαλκεύειν παρέχομαι ἄν. *Plat. Theaet.* p. 191 A ἐάν δὲ πάντη ἀπορήσωμεν, ταπεινωθέντες, οἶμαι, τῷ λόγῳ παρέξομεν ὡς ναυτιῶντες πατεῖν τε καὶ χρῆσθαι ὅ τι ἄν βούληται. *Synesius Ep.* IV. 163 D μεθήκεν ὁ κυβερνήτης τὸ πηδάλιον καὶ καταβαλὼν ἐαυτὸν πατεῖν παρέχε τῷ θέλοντι ναυτίλων.—For the omission of the art. before ναυτίλων, cp. *Eur. I. A.* 340 τῷ θέλοντι δημοσίων: *Ion* 1167 τὸν θέλοντ' ἐγχωρίων.

1147 ε. καὶ σὲ καὶ τὸ σὸν . . . στόμα: cp. *Ani.* 573 ἄγαν γε λυπεῖς καὶ σὺ καὶ τὸ σὸν λέχος.—λάβρον στόμα: *Aesch. P. V.* 327 μηδ' ἄγαν λαβροστέμει.—συμκροῦ νέφους . . . ἐκπνεύσας. Greeks gave the name of ἐκνεφίας to a wind caused by the meeting and breaking of clouds: *Arist. De Mundo* (p. 394 b 18) οἱ δὲ κατὰ ῥῆξιν γινόμενοι . . . ἐκνεφίαί καλοῦνται.

1149 τήν . . . βόην, a new acc. serving to resume σὲ καὶ τὸ σὸν . . . στόμα: cp. 1062 f. (αὐτὸν . . . σῶμα).

1151 ἐν κακοῖς ὕβριξι: *Aesch. Ag.* 1612 Δίγισθ', ὕβριζειν ἐν κακοῖσιν οὐ σέβω.

κᾶτ' αὐτὸν εἰσιδὼν τις ἐμφορῆς ἐμοὶ  
 ὄργην θ' ὅμοιος εἶπε τοιοῦτον λόγον,  
 ἄνθρωπε, μὴ δρᾶ τοὺς τεθνηκότας κακῶς·  
 εἰ γὰρ ποήσεις, ἴσθι πημανούμενος. 1155  
 τοιαῦτ' ἄνολβον ἄνδρ' ἐνουθέτει παρών.  
 ὀρῶ δέ τοί νιν, κᾶστιν, ὡς ἐμοὶ δοκεῖ,  
 οὐδεὶς ποτ' ἄλλος ἢ σύ. μῶν ἠνιξάμην; *Speak*  
*obscurely*

ME. ἄπειμι· καὶ γὰρ αἰσχρόν, εἰ πύθιοι τις  
 λόγοις κολάζειν, ᾧ βιάζεσθαι πάρα. 1160

TEY. ἄφερπέ νιν· κᾶμοι γὰρ αἰσχιστον κλύειν  
 ἀνδρὸς ματαίου φλαῦρ' ἔπη μυθουμένου.

XO. ἔσται μεγάλης ἔριδος τις ἀγών.  
 ἀλλ' ὡς δύνασαι, Τεῦκρε, ταχύνας  
 σπεῦσον κοίλην κάπετόν τιν' ἰδεῖν *grave* 1165  
 τῶδ', ἔνθα βροτοῖς τὸν αἰέμνηστον  
 τάφον εὐρώεντα καθέξει.

1152 εἰσιδὼν] Bergk conj. εἰσιδεῖν (to go with ἐμφορῆς). 1154 ἄνθρωπε L (not  
 ᾧ ἄνθρωπε as in 791); ἄνθρωπε A: the other mss. are divided. ᾧ ἄνθρωπε Ald.—  
 δρᾶ] δρᾶ L. 1157 ὀρῶ] ὀρώ L. Wecklein conj. ὀρᾶν δ' ἔτ' οἶμαι. 1158 L  
 has the σσ of ἄλλος in an erasure (from οὐ ?). 1160 κολάζειν] altered in L  
 to κολάζων by a late hand.—παρῆ Γ, Δ, etc., and Stobaeus *Flor.* 2. 28 (where he  
 quotes vv. 1159 f.): πάρα L (made by a later hand from παρῆ), Δ, with most mss.,

1152 κᾶτ', introducing the conse-  
 quence of such ἔβρις: *O. T.* 1500 τοιαῦτ'  
 ὀνειδιέσθε· κᾶτα τις γαμεί; *Ant.* 1019  
 κᾶτ' ('and so,' 'and therefore') οὐ δέχονται  
 θυστάδας λιτάς ἔτι | θεοὶ παρ' ἡμῶν.

1158 ὄργην = τρόπον. Aeschin. or.  
 2 § 179 ἀνάνδρω καὶ γυναικείῳ ἀνθρώπῳ  
 τὴν ὄργην. Theognis 215 πούλυτου ὄργην  
 ἵσχε πολυπλόκου.

1158 ποήσεις: on the spelling, see  
 Appendix to *Ph.* 120.—πημανούμενος.  
 Other examples of the passive sense in  
 futures of middle form, from stems ending  
 in a liquid, are *Ant.* 93 ἐχθαρεῖ: *ib.* 230  
 ἀλγυνεῖ: *O. T.* 272 φερεῖσθαι: *Ph.* 954  
 ἀνανοῦμαι.

1160 ἄνολβον, of folly, as in *Ant.*  
 1026 (οὐκ) ἀβουλος οὐδ' ἀνολβος: *ib.* 1265  
 ὦμοι ἐμῶν ἀνολβα βουλευμάτων. Cp. 1290  
 δύστηνε: *O. T.* 888 δυσπτόμου χάριν χλιδᾶς  
 (i.e., miserably perverse): Dem. or. 3 § 21  
 οὐ γὰρ οὕτως ἀφρων οὐδ' ἀτυχῆς εἰμι ἐγώ,  
 ὥστ' ἀπεχθάνεσθαι βούλεσθαι.—παρών  
 here serves merely to make the picture a  
 little more vivid; he thus warned the

man to his face. Cp. 338.

1158 μῶν ἠνιξάμην; 'I have not  
 spoken too obscurely?' (μῶν, *num*, as in  
 791.) Cp. *Ant.* 405 ἄρ' ἐνδῆλα καὶ σαφῆ  
 λέγω; Aesch. *Ag.* 269 ἡ τορῶς λέγω; In  
 Teucer's parody of his opponent's parable  
 there is a rising tone of scorn, which the  
 last words accentuate.

1160 πάρα (= πάρεστι), the reading  
 of A, is distinctly preferable here to παρῆ,  
 though the latter has the support of the  
 first hand in L. With παρῆ the sense  
 would be: 'It were shameful if people  
 should hear that *any one who may have the*  
*power* to use force is chastising only by  
 words.' We must not be misled by the  
 analogy of the Latin subjunctive: *qui*  
*possit vi uti* could be merely an allusive  
 way of saying *qui possim vi uti*: but the  
 Greek equivalent of *qui possim* would  
 be (ἐγώ) *δτιω πάρεστι*, not ᾧ παρῆ. In  
 1081, *δπου δ' ὑβρίζειν δρᾶν θ' ἀβούλεται*  
*παρῆ* (*whenever it may be allowed*), the  
 subjunctive is fitting: but not so here,  
 where the reference is to a definite person



and it came to pass that a man like unto me, and of like mood, beheld him, and spake such words as these: 'Man, do not evil to the dead; for, if thou dost, be sure that thou wilt come to harm.' So warned he the misguided one before him; and know that I see that man, and methinks he is none else but thou: have I spoken in riddles?

ME. I will go:—it were a disgrace to have it known that I was chiding when I have the power to compel.

TEU. Begone then! For me 'tis the worst disgrace that I should listen to a fool's idle prate. [*Exit* MENELAUS.]

CH. A dread strife will be brought to the trial. But thou, Teucer, with what speed thou mayest, haste to seek a hollow grave for yon man, where he shall rest in his dark, dank tomb, that men shall ever hold in fame.

and Ald. 1161 *ἄφερπέ νυν τ: ἄφερπε νύν* L, A, etc., and Ald. 1166 *κολλη* was written twice by the 1st hand in L, but has been erased in the second place.—*κάπετον τιν' ἰδεῖν*] For *ἰδεῖν* Hartung gives *ἐλεῖν*: Leeuwen conj. *κάπετον στείλαι*. 1167 *εὐρώεντα*] In L the breathing on *υ* is represented by a mere dot: but it is improbable that the scribe meant to write *εὐρώεντα* (as some have read it).—Morstadt conj. *εὐ χωσθέντα*.

who has a certain power. *παρῆ* is not, indeed, impossible: it is, however, so unnatural in this context that it would require much stronger authority to support it as against *πάρα*.

1163 The anapaests serve not only to mark the exit of Menelaüs, but also to afford a pause before the entrance of Tecmessa at 1168. For their bearing on the date of the play, see *Introd.* § 21.—*Ἥριδος τις ἀγών*, a trial of strength in strife: cp. *Tr.* 20 *εἰς ἀγῶνα . . συμπεσῶν μάχης*: *Liv.* 36. 19 *in ipso certamine pugnae*. For the place of *τις* before its noun, cp. 29.

1165 *κάπετον*, a grave dug in the earth, from *σκάπτω* (cp. *καφώρη*, 'fox,' also *σκαφώρη*): among kindred words G. Curtius gives the Lithuanian *káp-a-s*, 'grave-mound' (*Etym.* § 109). *Il.* 24. 797 (Hector's burial) *αἶψα δ' ἄρ' ἐς κολλην κάπετον θέσαν*.—*ἰδεῖν*, 'look for': *Od.* 8. 443 *αὐτὸς νῦν ἴδε πῶμα*: *Theocr.* 15. 2 *ὄρη διφρον, Εὐνδα, ἀτῆ*.

1166 *ἄ βροτοῖς τὸν δαίμνηστον = τὸν βροτοῖς δαίμνηστον*: cp. *O. C.* 714 *ἔπποισιν τὸν ἀκεστήρα χαλινῶν*: *Tr.* 872 (*δῶρον*) *Ἡρακλεῖ τὸ πῶμπιμον*: *O. T.* 139 *ἐκείνον ὀκτανῶν*.—*εὐρώεντα*, from *εὐρώς*, 'mould': an epithet applied in epic poetry to the nether world, where all things moulder in damp, cheerless gloom: *Il.* 20. 65 (*οἰκία*, the home of Hades) *σμερδαλέ*

*εὐρώεντα, τὰ τε στιγέουσι θεοῖ περ. Od.* 10. 512 *Ἄιδεω . . δόμον εὐρώεντα*. Simonides illustrates this sense (fr. 4. 4), *ἐντάφιον δὲ τοιοῦτον οὐτ' εὐρώς [οὐθ' ὁ πανδαμάτωρ ἀμαυρώσει χροῖος*: and Vergil reproduces it (*Aen.* 6. 462) in his *loca senta sibi*, the 'rough and mouldering wilderness' of the underworld. Quintus Smyrnaeus 14. 241 has *τύμβον ἐπ' εὐρώεντα*. But in later antiquity a false etymology connected *εὐρώεις* with *εὐρύς*: thus Hesychius, s. v. *εὐρώεντα*, gives *πλατέα* as one explanation of it. Oppian (*circ.* 180 A.D.) actually uses the word in the sense of 'wide,' *Hal.* 5. 3 *κόλπον ἀν' εὐρώεντα θαλάσσης*: and so too Nonnus (5th cent. A.D.) *Dionys.* 25. 476. [In *Il.* 20. 65 Döderlein and others would change *εὐρώεντα* to *αερόεντα* (*ἀήρ = ἀήρ*), or *ηερόεντα*, 'murky': while Nauck goes so far as to pronounce *εὐρώεις* 'a wholly apocryphal word.']

The legendary tomb of Ajax was shown on the coast of the Troad near Cape Rhoeteum; Strabo 13. p. 595 *τῷ Ῥοιτεῖω συνεχῆς ἦν ἀλιτενῆς, ἐφ' ἣ μνημα καὶ ἱερὸν Αἰαντος καὶ ἀνδριὰς*. Alexander the Great, on landing in the Troad, offered *ἐναγίσματα* at the tomb of Ajax as well as at that of Achilles (*Diod.* 17. 17). There were legends of gigantic bones having been found in the tomb (*Paus.* 1. 35. 5).

ΤΕΤ. καὶ μὴν ἐς αὐτὸν καιρὸν οἶδε πλησίον  
 πάρεισιν ἀνδρὸς τοῦδε παῖς τε καὶ γυνί,  
 τάφον περιστελοῦντε δυστήνου νεκροῦ. 1170  
 ὦ παῖ, πρόσελθε δεῦρο, καὶ σταθεὶς πέλας  
 ἰκέτης ἔφασαι πατρός, ὃς σ' ἐγείνατο.  
 θάκει δὲ προστρόπαιος, ἐν χεροῖν ἔχων *supplicating*  
 κόμας, ἐμὰς καὶ τῆσδε καὶ σαυτοῦ τρίτου,  
 ἰκτήριον θησαυρόν. εἰ δέ τις στρατοῦ 1175  
 βία σ' ἀποσπάσειε τοῦδε τοῦ νεκροῦ,  
 κακὸς κακῶς ἀθαπτος ἐκπέσοι χθονός,  
 γένους ἀπαντος ῥίζαν ἐξημημένους, *cut off from root*  
 αὐτως ὄπωςπερ τόνδ' ἐγὼ τέμνω πλόκον.  
 ἔχ' αὐτόν, ὦ παῖ, καὶ φύλασσε, μηδέ σε 1180  
 κινήσάτω τις, ἀλλὰ προσπεσῶν ἔχου.

1168—1170 In Aug. c these three vv. are given to the Chorus. 1168 πλησίον L, A, Γ, etc.: πλησίον r and Ald. 1170 περιστελοῦντε] Wakefield conj. περιστελοῦντι.

1168 ε καὶ μὴν, marking the entrance of a person: 1223: O. C. 549 (n.).—ἐς αὐτόν καιρὸν: so *Ant.* 386 ἐς δέον περῶ: Eur. *Hipp.* 899 παῖς σὸς ἐς καιρὸν πάρα.—πλησίον, as in *El.* 640, παρούσης τῆσδε πλησίον ἐμοί, *Tr.* 896 παρούσα πλησία. The v. l. πλησίον is equally correct (*El.* 927 τοῦ πλησίον παρόντος, etc.).

Tecmessa had left the scene after v. 989, in order to bring the child Eurysaces from the tent, where he had been left when she set forth in search of Ajax (810). The part of Tecmessa is now taken by a mute person, as the deuteragonist has presently to resume the part of Odysseus (1318).

τάφον περιστελοῦντε, here a general phrase for rendering funeral rites. Among these rites would be the washing and dressing of the corpse (*Ant.* 901 ἐλουσα κάκσμησα etc.), in which Tecmessa would naturally bear part, and the pouring of χοαί, in which Eurysaces also would share. The dual περιστελοῦντε is therefore right: Wakefield's conjecture περιστελοῦντι, which Nauck adopts, implies that the work was to be Teucer's alone. Cp. *Od.* 24. 292 οὐδέ ἐ μήτηρ | κλαῖσε περιστέλασα: *Ant.* 902 τὸ σὸν | δέμας περιστέλλουσα.

1172 ἰκέτης: an anapaest in the first foot, as in verse 1302. This licence occurs in every play except the *Antigone*: it is most frequent in the *Philoctetes* (Introd. *Ph.*, p. xliv).

While the child knelt as a suppliant by the body, with his hand upon it, the corpse could not be forcibly removed without offence to Zeus Ἰκέσιος. Teucer is about to go and seek a place for the grave (1184), and he desires to secure that the body shall not be disturbed during his absence.—ἐς σ' ἐγείνατο: cp. 1296: *El.* 261 μητρὸς ἢ μ' ἐγείνατο.

1173 ε. θάκει δὲ προστρόπαιος: cp. Aesch. *Emt.* 41 ἔδραν ἔχοντα προστρόπαιον. Here θάκει denotes a kneeling posture (προσπεσῶν 1181): cp. Eur. *Ph.* 293 γονυπετεῖς ἔδρας προσπίτνω σ', O. T. 2 ἔδρας . . θοάσσει (n.). The offerings in the child's hands will show that he formally supplicates (προστρέπεται, cp. 831) the χθόνιοι θεοί and the spirit of the dead man to avert outrage from the corpse.

κόμας, offerings to the dead, as in *Il.* 23. 135, where the locks of hair are laid on the corpse (θριξὶ δὲ πάντα νέκυν καταείνυσαν, ἀς ἐπέβαλλον | κειρόμενοι). So in *El.* 449 f. Chrysothemis is told to lay locks of her own hair and her sister's on Agamemnon's tomb,—the significance of the act being marked by the prayer which is to follow the gift: αἰτοῦ δὲ προσπίτνουσα γῆθεν εὐμενῆ | ἡμῶν ἀρωγὸν αὐτόν εἰς ἐχθροῦς μολεῖν (453 f.). In its primitive symbolism the severed hair meant that the person from whose head it was cut devoted himself to the dead, and (as it were) escorted him to the

*Enter TECMESSA and Child.*

TEU. Lo, just in time our lord's child and his wife draw nigh, to tend the burial of the hapless corpse.

My child, come hither: take thy place near him, and lay thy hand, as a suppliant, upon thy sire. And kneel as one who implores help, with locks of hair in thy hand,—mine, hers, and thirdly thine,—the suppliant's store. But if any man of the host should tear thee by violence from this dead, then, for evil doom on evil deed, may he perish out of the land and find no grave, and with him be his race cut off, root and branch, even as I sever this lock. Take it, boy, and keep; and let no one move thee, but kneel there, and cling unto the dead.

1175 L has an erasure between *el* and *dé*. 1176 β[ε] written β[ι] in L (like θήβ[α] for Θήβ[α] in *Ant.* 102 and 149, ἐπιγλώσσα for ἐπι γλώσσα in *O. C.* 1052). 1179 αὐτως L.

shades; the gift of hair being a substitute for self-immolation at the grave.—τρίτων, marking the completion of the lucky number; *O. C.* 7 f. αἰ πάθαι . . . χὼ χροῖνος . . . καὶ τὸ γενναῖον τρίτον: Aesch. *Eum.* 758 ff. Παλλάδος καὶ Λοξίου | ἑκατὶ καὶ τοῦ πάντα κραίνοντος τρίτου | Σωτήρος.

1175 ἰκτῆριον θησαυρόν, 'the suppliant's store'; *i.e.*, the efficacy of the supplication is stored up in, resides in, these gifts of hair, which symbolise the appeal of the *ἰκτῆρις* to the spirit of the dead.—G. Wolff takes the phrase as pathetic,—'the suppliant's only wealth,' 'all that he has to offer,'—as Electra says of the gifts of hair, *σικκρά μὲν τὰδ', ἀλλ' ὅμως | ἄχω* (*El.* 450). But it is rather the *power* than the poverty of the offering which is expressed by *θησαυρόν*.

1177 κακὸς κακῶς, as in 1391, *O. T.* 248, *Ph.* 1369.—ἄθαρτος ἐκπίσσοι χθονός, 'may he be cast out of the land, unburied': *i.e.*, may he perish, and may his body then be cast beyond the boundaries of his country. Cp. *Eur. Ph.* 1629 Πολυρέκους νέκυν | ἐκβάλετ' ἀθαρτον τῆσδ' ὄρων ἔξω χθονός. Under Athenian law a person put to death for treason (*προδοσία*) or sacrilege was not to be buried in Attica (*Xen. H.* 1. 7. 22): thus when Phocion was executed in 317 B.C., *ἔθοξε καὶ τὸ σῶμα . . . ἐξορίσαι* (*Plut. Phoc.* 37). Teucer's curse is worded as if the supposed offender were at home in Greece, and not at Troy.—ἐκπίσσοι: cp. *O. C.* 766 δτ' ἦν μοι τέρψις ἐκπεσεῖν χθονός.

1176 γένους ἀπαντος: Dem. or. 19 § 71 (τοῖς θεοῖς) εὐχεσθ' ἐξῶλη ποιῶν αὐτὸν καὶ γένος καὶ οἰκίαν. Lys. or. 12 § 10 ὤμοσεν ἐξῶλειαν ἑαυτῷ καὶ τοῖς παῖσιν ἐπαρώμενος.—ῥίζαν ἐξημημένος, with his race extirpated from the root,—*i.e.*, may there be no survivor to continue it. Cp. *El.* 765 πρόρριζον . . . ἐφθάρται γένος: Lucian *Tyr.* 13 πανωλεθρία παντὸς τοῦ γένους καὶ ριζῶθεν τὸ δευρὸν ἀπαν ἐκκεκομμένον. So Antigone and her sister are the *ἐσχάτη ρίζα* of their house (*Ant.* 599 f.). For the constr. of the pass. verb with acc., cp. *Tr.* 157 δέλτον ἐγγεγραμμένην | ξυνημαθ' (n.): *Xen. An.* 2. 6. 1 ἀποτμηθέντες τὰς κεφαλὰς: *Cyr.* 5. 2. 32 τραύματα ἐπιδεδεμένους. For the use of *ἐξαμᾶν*, cp. Paus. 8. 7. 7 ἐμελλε δὲ ἀρα ὁ δαίμων καὶ τὸ γένος τὸ Κασσάνδρου κακῶς ἐξαμῆσειν.

1179 αὐτως: as to the breathing, see on *O. T.* 931.—ὄπωσπερ τόνδ' ἐγὼ τᾶμνο πλόκον. The primary meaning of this act was self-dedication (1173 n.), but Teucer here gives it a further significance, suggested by the circumstances of the moment; exactly as in *Il.* 3. 300 the *σπονδαί* at the truce are turned into a symbol of death for those who break the truce,—ὠδὲ σφ' ἐγκέφαλος χαμᾶδις ῥέει ὡς δδε ὄνος. Cp. Liv. 1. 24 *si prior defecit... tu illo die, Iuppiter, populum Romanum sic ferio ut ego hunc porcum hic hodie feriam*. Theocr. 2. 28 ὡς τοῦτον τὸν καρὸν ἐγὼ σὺν δαίμονι τάκω, | ὡς τὰ κοιθ' ὑπ' ἔρωτος ὁ Μίνδιος αὐτίκα Δελφίς.

1181 κινησάτω: the 3rd pers. of the aor. imper. with *μή*, though somewhat

ἡμεῖς τε μὴ γυναιῖκες ἀντ' ἀνδρῶν πέλας  
 παρέστατ', ἀλλ' ἀρήγεται, ἔστ' ἐγὼ μὴ ὡς ἀπαιεῖ  
 τάφου μεληθεῖς τῷδε, κἂν μηδεὶς ἔῃ.

- στρ. α'. ΧΟ. τίς ἄρα νέατος, ἐς πότε λήξει πολυπλάγκτων ἐτέων  
 ἀριθμός, 1185  
 2 τὰν ἀπαστον αἰὲν ἐμοὶ δορυσοσῆτων μόχθων ἄταν  
 ἐπάγων  
 3 ἀν τὰν εὐρώδεα Τρωῖαν, 1190  
 4 δύστανον ὄνειδος Ἑλλάνων;
- ἀντ. α'. ὄφελε πρότερον αἰθέρα δύναι μέγαν ἢ τὸν πολύκοιρον  
 Ἄιδαν  
 2 κείνος ἀνὴρ, ὃς στυγερῶν ἔδειξεν ὄπλων Ἑλλασι  
 κοινὸν Ἄρη. 1196  
 3 ἰὸν πόνου πρόγονοι πόνων  
 4 κείνος γὰρ ἔπερσεν ἀνθρώπους. 1197

1182 ἡμεῖς τε] ἡμεῖς δὲ Blaydes. 1188 ε. μὴ...μεληθεῖς MSS. (μὴ ὡς made in L from μολῶν: μολῶ Γ). *Etyim. Magn.* (s. v. ἔσπε) μολῶν...μεληθῶ, which Dindorf and Nauck adopt. G. Wolff conj. μολῶν...μελήσω. 1188—1191 L divides the vv. thus:—τίς—| πολυπλάγκτων—| τὰν ἀπαστον—| δορυσοσῆτων—| ἄταν—| ἀνὰ τὰν εὐρώδη—| δύστανον...Ἑλλάνων. 1185 ἐς πότε] F. Kern conj. ἐς ποτε. 1187 ἀπαστον] Nauck writes ἀπασταν (so that the last syll.= the last of ἀνὴρ in 1195). 1188 δορυσοσῆτων L: δορυσοσόντων A and the other MSS., with Suidas s. v., and Ald. For conjectures, see below. 1190 ἀνὰ τὰν εὐρώδη Τροίαν MSS. (τὴν for τὰν A), and Ald. After Τροίαν, three of the later MSS. (Δ,

rare, occurs in good prose (Plat. *Apol.* 17 C μηδεὶς...προσδοκησάτω). Cp. 1334.—προσπεσῶν, kneeling beside the body, ἔχου (sc. αὐτοῦ), cling to it. So *Tr.* 904 βωμοῖσι προσπίπτουσα, *Ph.* 485 προσπίτνω σε γόνασι.

1182 ἡμεῖς τε, the Chorus. It has been proposed to read εἰ instead of τε, but needlessly. δέ would mark the change in the persons addressed; τε marks the continuity of the precepts. Cp. *El.* 421 (ἐκ τε τοῦδ' ἀνω), *Tr.* 462 (ἦδε τ'), where the reason for retaining τε is similar.—ἀντ' ἀνδρῶν: cp. 1020 δοῦλος.. ἀντ' ἐλευθέρου.

1188 ε. ἔστ' = ἔστ' ἀν: cp. 555 ἔως.. μάρτυς.—τάφου μεληθεῖς, after choosing and preparing a place of burial (1165). This aor. of the simple μέλομαι does not elsewhere occur in a middle sense (in *Anthol.* 5. 201 μεληθέν in pass.), but ἐπεμελήθη as an aor. middle is frequent in Attic.—κἂν μηδεὶς ἔῃ = κἂν πάντες μὴ-ἔωσω, though all men forbid (οὐκ ἔω

=velo). Cp. *Ph.* 443 f. ὄπου | μηδεὶς ἐψή.

1185—1222 Third stasimon. 1st strophe, 1185—1191 = 1st antistr., 1192—1198: 2nd str. 1199—1210 = 2nd ant. 1211—1222. For the metres see *Metrical Analysis*.

1185 νέατος should be followed by a comma (as in some MSS.): the sense is, τίς νέατος ἐτέων ἀριθμός (ἔσται), ἐς πότε λήξει ἐτέων ἀριθμός; 'what will be the last number (the completed total of the years),—when will the series of the years end?'—ἀριθμός having a slightly different sense with νέατος from that which it bears with ἐς πότε. This difference is the reason against taking the sentence as two questions combined in one (like τίς πόθεν εἰς ἀνδρῶν;). The scholiast in L understood the construction aright:—τίς ἄρα ἡμῖν ὁ ἔσχατος τῶν ἐτῶν ἀριθμός τῶν πολυπλάγκτων; [Remark that he does not supply ἔσται—thus indicating that it is to be understood in the text also.] ἐς

And ye, be not as women at his side, but bear you like men for his defence, till I return, when I have prepared a grave for this man, though all the world forbid. [*Exit* TEUCER.]

CH. When, ah when, will the number of the restless years be full, at what term will they cease, that bring on me the unending woe of a warrior's toils throughout the wide land of Troy, for the sorrow and the shame of Greece?

Would that the man had passed into the depths of the sky, or to all-receiving Hades, who taught Greeks how to league themselves for war in hateful arms! Ah, those toils of his, from which so many toils have sprung! Yea, he it was who wrought the ruin of men.

Ien., Mosq. b) add in the text *ημεμεσσαν*. For conjectures, see below. **1102** ὄφελε T: ὠφελε L, A, with most MSS., Suid. s.v., and Ald.—δύναι made in L from δούναι. **1104** ἀνήρ Bothe: ἀνὴρ MSS. and Ald.—δσ made in L from δ.—στυγεράων] *στυγερόν* Suid. (s.v. ὠφελε.) **1105** ἔδειξεν L, with most MSS., and Ald.: ἔδειξ' T, and so Brunck. **1106** In L some four letters have been erased between *ἔλλασιν* and *κοινὸν ἄρη*. **1107** ἰὼ πόνου πρόγονοι πόνων L, A, with most MSS., and Ald. For ἰὼ T has ὦ. Dindorf writes ἰὼ πόνου πρόγονοι: Blaydes, ἰὼ μόχοι πρόγονοι μόχθων (from 'Liv. a': see cr. n. on 405 ff.).

πότε λήξει ὁ ἀριθμὸς τῶν ἐτῶν ἐμοὶ πόνους παρασκευάζων; For *νέστος* in this sense, cp. *Ant.* 807 f.—*πολυπλάγκτων*, 'much-wandering,' 'restless,' refers to the toils of the campaign beyond sea; the epithet of the men is transferred to the years; cp. *Od.* 17. 425 *ληστήρι πολυπλάγκτοισιν*.

**1107** τὸν ἀπαστον: for the art. ('that ceaseless misery'), cp. *El.* 166 τὸν ἀνήνυτον | οἶτον ἔχουσα κακῶν (n.).

**1108** δоруσσότηων, 'spear-hurling,' here = 'martial.' *δоруσσότης* occurs nowhere else, but is related to *δоруσσότης* as *γυμνῆς* to *γυμνός*, *κουρήτης* to *κούροι*, and it would certainly be rash to deny that metrical convenience could have suggested such a by-form. Blaydes and Wecklein change it to *δоруσσόων*, reading *ἔδειξ'* (instead of *ἔδειξεν*) in 1105. Nauck gives *δоруσσῶν* (further changing *ἀπαστον* to *ἀπασταν*), and in 1106 omits the word *κοινόν*. (Cp. *O. C.* 1313 *δоруσσότης* 'Ἀμφιάρεως.)

**1100** ἀν τὰν εὐρώδα Τρωῶταν. This, the emendation of Ahrens, is very close to the ms. text, *ἀνὰ τὰν εὐρώδην Τρωῶταν*. There is no reason to doubt the metrical soundness of the antistrophic verse, 1107 ἰὼ πόνου πρόγονοι πόνων. Hence the correction of *Τρωῶταν* to *Τρωῶταν* has strong probability. Lobbeck compares *εὐρώδης* (from *εὐρός*) with the late

forms *βραχῶδης*, *τραχῶδης*. With regard to *ἀν* (= *ἀνά*), it should be noted that Sophocles uses this apocope elsewhere only in compounds (cp. 416: *Ant.* 1275, n. on *ἀντρέπων*).—For other emendations, see Appendix.

**1101** δύστανον δύναδος Ἑλλάνων, acc. in appos. with the sentence: cp. 559 *χαρμονῆν* (n.), 1210 *μήματα*.

**1102** ὄφελε: the unaugmented form is frequent in Homer: e.g. *Od.* 5. 308 *ὡς δὴ ἐγὼ γ' ὄφελον θανέειν*.—*αἰθέρα δύναι μέγαν*, i.e., vanish into the depths of the sky, as if caught up by *ἀρπυιαί*: cp. Eur. *Or.* 1375 *πᾶ φύγω, ξένοι, | πολὺν αἰθέρ' ἀμπάμενος ἢ πόντον*;—*πολύκοινον* "Αιδαν: *El.* 137 *Αἶδα | παγκοῖνον λιμνας* (n.).

**1105** κ. *καίνος ἀνὴρ*, not Paris, but an indefinite person, the supposed inventor of war: cp. Tibull. 1. 10. 1 *Quis fuit, horrendos primus qui protulit enses!* | *Quam ferus et vere ferreus ille fuit!* Hor. C. 1. 3. 9 *Illi robur et aes triplex | Circa pectus erat qui fragilem truci | Commisit pelago ratem!* *Primus*.—*ἔδειξεν*, taught: Aesch. *P. V.* 457 *ἔστε δὴ σφῖν ἀντολάς ἐγὼ | ἄστρον ἔδειξα*.—*κοινόν* "Αρη, 'public' warfare, in which all the Greeks make common cause (as against the Trojans): Thuc. 1. 3 § 1 *πρὸ γὰρ τῶν Τρωϊκῶν οὐδὲν φαίνεται πρότερον κοινῆ ἔργασασμένη ἢ Ἑλλάς*.

**1107** ἰὼ πόνου πρόγονοι πόνων. This

στρ. β.

- ἐκείνος οὔτε στεφάνων  
 2 οὔτε βαθειᾶν κυλίκων 1200  
 3 νεῖμεν ἐμοὶ τέρψιν ὀμιλεῖν,  
 4 οὔτε γλυκὺν αὐλῶν ὄτοβον,  
 5 δύσμορος, οὔτ' ἐννυχίαν  
 6 τέρψιν ἰαύειν·  
 7 ἐρώτων δ', ἐρώτων ἀπέπαυσεν, ὦμοι. 1205  
 8 κείμαι δ' ἀμέριμνος οὕτως,  
 9 αἰεὶ πυκιναῖς δρόσοις τεγγόμενος κόμας,  
 10 λυγρᾶς μνήματα Τροίας. 1210

ἀντ. β.

- καὶ πρὶν μὲν \*αἰὲν νυχίου  
 2 δείματος ἦν μοι προβολὰ  
 3 καὶ βελέων θούριος Αἴας·

**1199** ἐκείνος L, A, etc., and Ald.: κείνος γ. O. Hense conj. ἡ κείνος.—οὔτε στεφάνων MSS.: οὐ στεφάνων Hermann (see on 1211). **1202** ὄτοβον] In L and A a second τ has been written above τ, indicating the false spelling ὄττοβον, which is found in Γ, Pal., and other mss. **1204** ε. In L these vv. are written thus, τέρψιν ἰαύειν | ἐρώτων. | ἐρώτων δ' ἀπέπαυσεν ὦμοι. Despite the point after ἰαύειν (which a later

is a parenthetic exclamation (cp. 173 f.): 'Alas, those warlike toils (of the man who invented war), from which so many toils have sprung.' Cp. the phrase in Plat. *Legg.* 928E ξυμφοραῖ.. ἐχθρας ἐκγονοι.—Dindorf writes ἰὼ πόνου πρόπονοι (omitting πόνων, as in 1190 he reads ἀν' ἐρώδη Τροίαν), 'toils pre-eminent among toils': cp. Aesch. *Pers.* 987 κακὰ πρόκακα.

**1199** οὔτε στεφάνων. οὔτε, the reading of the mss., is sound; the fault is in the antistrophe (1211), where they give καὶ πρὶν μὲν ἐννυχίου, but this is satisfactorily cured by G. Wolff's correction; see n. on 1211.—στεφάνων, the wreaths, usually of myrtle (μυρρίναι), with which the guests at a banquet crowned their heads before the σπονδαὶ were poured and the πότος began: Athen. p. 685 C ἡ δὲ τῶν στεφάνων καὶ μύρων πρότερον εἰσοδος εἰς τὰ συμπόσια ἡγείτο τῆς δευτέρας τραπέζης. Ar. *Ach.* 1145 πινεὶν στεφανωσαμένῳ. Eur. *Bacch.* 376 παρὰ καλλιστεφάνοις | εὐφροσύνας.

**1200** βαθειᾶν, 'copious': see on βάθει in 130.—κυλίκων. The κύλιξ was the commonest form of drinking-cup at Athens (cp. Plat. *Sympr.* 214 B ἐπὶ τῇ

κύλικι λέγειν). It was usually of earthenware (κύλικα κεραμεῖαν, Plat. *Lys.* 219 E), with a broad and relatively shallow bowl (hence compared to an ἀσπίς, Athen. p. 472 C), a stem, and handles (ὄτα) projecting horizontally from the sides. The average κύλιξ seems to have held about three κοτύλαι, or between 1½ and 1¾ pint.

**1201** νεῖμεν governs τέρψιν, to which ὀμιλεῖν is added as epexegetic inf., 'for me to consort with' (ὀμιλεῖν αὐτῇ): cp. Pind. *N.* 10. 72 χαλεπὰ δ' ἔρις ἀνθρώποις ὀμιλεῖν κρεσσόνων (a strife with more than mortal foe is hard for men to encounter): id. *I.* 2. 37 αἰδοῖος μὲν ἦν ἀστοῖς ὀμιλεῖν.—Others take ὀμιλεῖν as depending on νεῖμεν, and τέρψιν as cogn. acc. (or 'acc. of the inner object'): 'gave me *companionship* in the joy of the wine-cup.' But this somewhat forces the word ὀμιλεῖν.

**1202** αὐλῶν, the flutes played at banquets by αὐλητρίδες.—ὄτοβον: cp. Aesch. *P. V.* 574 κηρόπλαστος ὄτοβει δόναξ. The word usu. denotes a loud noise, as the rattling of chariots (Aesch. *Theb.* 151), or the crash of thunder (*O. C.* 1479).

**1208** ε. δύσμορος, 'that wretch': cp. 1290 δύστηνε.—ἐννυχίαν τέρψιν ἰαύειν,

No delight of garlands or bounteous wine-cups did that man and give me for my portion, no sweet music of flutes, the wretch, or strophe. soothing rest in the night; and from love, alas, from love he hath divorced my days.

And here I have my couch, uncared for, while heavy dews ever wet my hair, lest I should forget that I am in the cheerless land of Troy.

Erewhile, bold Ajax was always my defence against nightly and anti-terror and the darts of the foe; strophe.

hand has sought to change into a comma), L's text represents the view that the first *ἐρώτων* depends on *τέρψιν*. (So the Ald.: *τέρψιν λαύω | ἐρώτων. | ἐρώτων δ' κ.τ.λ.*) Bothe and Hermann were the first to correct the error. Γ preserves the true reading, *ἐρώτων δ' ἐρώτων*.—Nauck omits the second *ἐρώτων* (with Lips. b and Dresd. b), and in 1218 omits *ἕλαεν*. 1208—1210 L divides the vv. thus:—*ἀεὶ πυκναῖσ δρόσοισ | τεγγόμενος κόμασ λυγρὰς, | μνήματα τροάσ.* (In *λυγρὰς*, *α* has been made from *δ*, not from *α*.) *λυγρὰς* is in A also, as in most or all of the later MSS. The Aldine too gives *λυγρὰς* (with a comma after it), and, strange as it may seem, Brunck was the first editor who restored *λυγρὰς*. 1211 *καὶ πρὶν μὲν ἐννυχίου* MSS. and Ald. Keeping *οὐτε* in 1199, Triclinius here inserts *οὐν*, and Dindorf *ἐξ*, before *ἐννυχίου*: G. Wolff corrects *ἐννυχίου* to *αἰὲν νυχίου*.

'to pass the night in sweet repose.' The inf. depends on *νεῖμεν*, with *τέρψιν* as cogn. acc.—The Homeric *λαύω* means, not 'to sleep,' but 'to pass the night' or 'bivouac': see, e.g. *Il.* 9. 325 *ἀϋπνοὺς νύκτας λαύω*. It used to be connected with the rt. *ἀφ* (*δω*), 'breathe': but Leo Meyer, who converted G. Curtius on this point, has shown that *λαύω* should be referred to a rt. *ἀφες*, equivalent to the Sanskrit rt. *vas* ('dwell'), whence the aorist *ἄεσα*, *Od.* 3. 151 *νύκτα μὲν ἄεσαμεν* ('we abode') *χαλεπὰ φρεσὶν ὀρμάλοντες*. In the present *λαύω* *ι* is the reduplication. Curtius compares *ι-δ-σκειν*, an inchoative present from *δγ*, which Hesychius explains by *ἀγειν*. (See Curtius *Gk. Verb* pp. 197, 520, 543.)—*λαύω* occurs in post-Homeric Greek of the classical age only here and in Eur. *Ph.* 1537f. *δεμλοῖσ | . . λαύω*. [Eur.] *Rhes.* 740 *τὸν ὑπασπίδιον κοῖτον λαύει*.

Remark the repetition of *τέρψιν* (after 1201): it recurs in 1216. See n. on *O. C.* 554.

1208 *ἐρώτων δ', ἐρώτων*: for the iteration, cp. 621 (n.).

1206 *ἀμέριμος*, 'uncared for': the pass. sense occurs only here, but may be illustrated by the use of *ἀκηδής*, which can be either passive or active; and by the passive sense of *ἀμελής* in Xen. *H.* 6. 5. 41, where it means, 'neglected.'

Those who make *ἀμέριμος* active here explain it as = 'without occupation,' 'without any interest in life'; but this is clearly untenable.—*οὐτως* strengthens the adj. ('thus utterly uncared for'); cp. Aesch. *Theb.* 1056 *γένεος ὀλέσαστε πρόμνοθεν οὐτως*. This is better than to take it as = 'simply,' as in Plat. *Gorg.* 506 D *οὐτως ἐκῆ [σ.λ. οὐ τῷ ἐκῆ]*, like *iacentes sic temere* in Hor. *C.* 2. 11. 14.

1207 *δρόσοις*: the *λειμώνια δρόσοι* of Aesch. *Ag.* 560 (quoted above on 601 ff.).

1210 *μνήματα*, acc. in appos. with the sentence: cp. 1191 n. The miseries of the nightly bivouac never allow them to forget that they are in the dreary Troad.

1211 *αἰὲν νυχίου*, G. Wolff's excellent emendation of *ἐννυχίου*, brings the verse into metrical agreement with 1199 *ἐκεῖνος οὐτε στεφάνων* (n.). The corruption could easily arise from *ἐννυχίαν* above (1203). Keeping *ἐννυχίου*, Dindorf inserts *ἐξ* before it; but this remedy (though better than the Triclinian *οὐν*) gives an unusual constr. to *προβολά*, which regularly takes a simple genitive,—either of the thing defended (as *χώρας*, Xen. *M.* 3. 5. 27), or of the thing which is warded off, as Eur. *Or.* 1488 *θανάτου προβολάν*: Plat. *Tim.* 74 B *προβολή . . καυμάτων*.—*θεόριος*, as in 212.

- 4 νῦν δ' οὗτος ἀνείται στυγερῶ *consecrated*  
 5 δαίμονι. τίς μοι, τίς ἔτ' οὖν 1215  
 6 τέρψις ἐπέσται;  
 7 γενοίμαν ἰν' ὑλάεν ἔπεστι πόντου  
 8 πρόβλημ' ἀλίκλυστον, ἄκραν  
 9 ὑπὸ πλάκα Σουνίου, τὰς ἱερὰς ὅπως 1220  
 10 προσείπομεν Ἀθάνας.

ΤΕΤ. καὶ μὴν ἰδὼν ἔσπευσα τὸν στρατηλάτην  
 Ἀγαμέμνον' ἡμῖν δεῦρο τόνδ' ὀρμώμενον.  
 δῆλος δέ μουστί σκαιὸν ἐκλύσων στόμα. 1225

## ΑΓΑΜΕΜΝΩΝ.

σὲ δὴ τὰ δεινὰ ρήματ' ἀγγέλλουσί μοι

**1214** ἀνείται L, made from ἀγκείται or ἀγκείται (I rather think from the former). ἀνείται A, and Ald.: ἐγκείται or ἐγκείται γ. Wecklein (*Arx* p. 74) conj. νῦν δ' ὡδ' ἀνάκειται: Nauck, νῦν δ' ἀνάκειται (and in 1202 οὐ, instead of οὐτε, before γλυκύν).—στυγερῶσ made in L from στυγερῶι. **1216** ἐπέσται] Blaydes writes ἔτ' ἔσται. **1217** L has γενοίμαν in a line by itself.—Nauck deletes ὑλάεν (cp. 1204 f., n.). **1219** L has the ἀκ of ἀκραν in an erasure. **1221** ε. L divides the vv. thus: τὰς ἱερὰς προσείπομεν ἀθάνας.—προσείπομι Pal.: προσείπομεν V. **1223** καὶ

**1214** ε. ἀνείται στυγερῶ δαίμονι, has been consecrated, devoted, to it; i.e., has become its victim. Cp. Eur. *Ph.* 947 οὗτος δὲ πῶλος (Menoceus), τῆδ' ἀνειμένεος πόλει, | θανῶν πατρῶν γαίαν ἐκσάσειεν ἄν. The word ἀνειμένος was properly said of animals which, having been consecrated to a god, were allowed to roam at liberty in the pastures; Her. 2. 65 τῶν δὲ εἵνεκεν ἀνείται τὰ ἱρὰ (θηρία) εἰ λέγοιμι, καταβαλὴν ἂν τῷ λόγῳ εἰς τὰ θεῖα πρήγματα: then the term was extended to inanimate things; Plat. *Legg.* 761 c εἰ τί που ἄλσος ἢ τέμενος περὶ ταῦτα ἀνειμένον ᾖ. The young Ion in the Delphic temple is said to be ἀφετος, 'consecrated' to the god (Eur. *Ion* 822: cp. Plat. *Critias* 119 D ἀφῆτων ὄντων ταύρων ἐν τῷ τοῦ Ποσειδῶνος ἱερῷ). Similarly the sacred horses of the German tribes publice aluntur... nullo mortali opere contacti (*Tac. Germ.* 10).

**1216** ἐπέσται, will 'attend upon' me; cp. *El.* 1467 εἰ δ' ἔπεστι νέμεσις (n.).

**1217** ε. γενοίμαν: cp. Eur. *Hipp.* 732 ἀλιβάτοιο ὑπὸ κευθμῶσι γενοίμαν.

ὑλάεν. Colonel William Mure (the author of the well-known History of Greek Literature) remarks:—'Sophocles calls Sunium a woody promontory, a description no longer applicable. But a

few stunted fir bushes, straggling over the declivity before the temple, would seem still to vouch for its propriety in his own age.' (*Tour in Greece*, vol. II. p. 123: 1842.)

ἔπεστι πόντου | πρόβλημ': the genitive goes with πρόβλημα: cp. *Ph.* 1455 πόντου προβολῆς: Quintus Smyrn. 9. 378 ἐπὶ προβολῆσι θαλάσσης. The scholiast confirms the reading of the MSS.: ἐνθα ὑλώδης ἐξοχή τῆς θαλάττης ἐστί. With ἔπεστι we understand πόντω from πόντου. For ἔπεστι after ἐπέσται in 1216, cp. *Ant.* 73, 76 (κεῖσομαι), 613, 618 (ἔρει).

**1220** ὑπὸ πλάκα Σουνίου: for the ὀ of ὑπὸ before πλ, cp. *Ant.* 612 τὸ πρῶν.—Sunium, the s.e. promontory of Attica, is, in Leake's words, 'lofty, steep, and rugged on every side, except the south-west, where there is a beach and a small bay, with an island at the entrance' (*Demi of Attica*, vol. II. p. 63). On the highest point stood the Doric temple of Athena, built probably about the middle of the 5th century B.C. The modern name of the cape, *Colonna* (Κολόννας), is derived from the remaining columns of the temple, which are of a brilliant whiteness, the marble of which they are made being of a much lighter colour than the Pentelic. 'As seen from a distance,



but now he hath become the sacrifice of a malignant fate. What joy, then, what joy shall crown me more?

O to be wafted where the wooded sea-cape stands upon the laving sea, O to pass beneath Sunium's level summit, that so we might greet sacred Athens!

*Enter TEUCER, followed by AGAMEMNON.*

TEU. Lo, I am come in haste, for I saw the Captain of the host, Agamemnon, moving hither apace; and I wot he will not bridle perverse lips.

AGAMEMNON. So 'tis thou, they tell me, who hast dared to

μήν] Morstadt thinks that these words were spoken by the Chorus, in announcing the return of Teucer; and that some verses have been lost between *καὶ μήν* and *ἰδών*. **1224** In L the final *ov* of *ἀγαμέμνον'* has been added by S. **1225** *μοῦστ'ι* Herm.: *μοῖ'στι* ('*στι* made from '*στι*') L: *μοῖ'στι* Ald. In the margin L has Δι (with a character like χ over the ι) *καὶ δῆλός ἐστιν ὡς τι σημανῶν νέον*, a verse which blends reminiscences of *Ai.* 326, *καὶ δῆλός ἐστιν ὡς τι δρασεῖων κακόν*, and *Api.* 242, *δηλοῖς δ' ὡς τι σημανῶν νέον*. The Δι prefixed to the verse probably means *Δίδυμος*, the χ above it being merely a sign calling attention to the note; cp. cr. n. on *El.* 28. The object was to illustrate the construction of *δῆλος* in 1225,—not to record a variant.

glittering in the sun across the blue sea, they look like pillars of snow or salt, rather than stone' (Mure, *Tour* II. p. 123). Cp. Eur. *Cycl.* 293 *ἢ τε Σουνίου | δίας Ἀθάνας ὡς ὑπάργυρος πέτρα* (where the epithet alludes to the silver-mines of Laurium). Poseidon also was worshipped at Sunium (*Σουνιάρατε*, Ar. *Eg.* 560): but Leake was disposed to think that he can have had an altar only, as the sole buildings traceable were the temple of Athena and the fortress erected on Sunium *circ.* 413 B.C. (*Demi* II. p. 64). Wordsworth, however, saw remains which, he thought, might be those of a Poseidonion (*Athens and Attica*, p. 177).

**1221 f.** *τὰς ἑσπας*: so Pind. fr. 75. 4 *ἐν ταῖς ἑραῖς Ἀθάνας*. Ar. *Eg.* 1319 *ὦ ταῖς ἑραῖς φέγγος Ἀθήνας*: Timocreon fr. 1. 3 *ἑρᾶν ἀπ' Ἀθηῶν*. Cp. *El.* 707 *Ἀθηναίων τῶν θεοδμήτων*.—*ἔπος* . . *προσείπομεν*, after the optative *γενοίμαν* (1217): *Ph.* 324 *θυμὸν γένοιτο χειρὶ πληρώσαι ποτε*, | *ἴν' αἰ Μυκῆναι γνοῖεν κ.τ.λ.*: Aesch. *Eum.* 297 *ἔλθοι...* | *ὅπως γένοιτο κ.τ.λ.* (Sometimes, however, we find the subjunct. after such an optative: Eur. *Or.* 982 *μῦλοιμ...ἴν' ἐν θρήνοισιν ἀμβοδσω*.) For the custom of greeting the land to which one comes, cp. Aesch. *Ag.* 503: Verg. *Aen.* 3. 524 *Italiam laeto socii clamore salutant*.

Pausanias says (I. 28. 2), referring to the colossal Athena Promachos on the

Acropolis, *ἢ τοῦ δόρατος ἀίχμη καὶ ὁ λόφος τοῦ κράνου ἀπὸ Σουνίου προσπλεύουσιν ἐστὶν ἤδη σύνοπτα*. As Leake observed (*Demi* I. p. 631), Cape Zoster, some miles N.W. of Sunium, is the first point on the Attic coast from which a voyager could possibly have caught a glimpse of the spear-point and crest.

**1228—1420** The *exodos* falls into three parts. 1. The scene between Teucer and Agamemnon: 1223—1315. 2. The mediation of Odysseus: 1316—1401. 3. Preparations for the burial of Ajax: 1402—end.

**1228 f.** *καὶ μήν*: 1168 n.—*ἤμιν*, a 'dativus incommodi,'—'to trouble us.'—*δῆλος*, in the personal constr. with partic., as *O.T.* 673, *Ph.* 1011. (With *ὡς* added, above, 326 n.)—*μοῦστ'ι*: for the crasis, cp. *Ph.* 812 *ὡς οὐ θέμεις γ' ἐμοσσι σοῦ μολεῖν ἄτερ*.—*σκαῖον* . . *στόμα*. The notion of *σκαῖός* here is that of headstrong perversity, unrestrained by good sense or good feeling; cp. Eur. fr. 290 *αἰεὶ γὰρ ἄνδρα σκαῖόν, ἰσχυρὸν φύσει*, | *ἤσσαν δέδοικα τᾶσθενοῦς τε καὶ σοφοῦ*. Dem. or. 18 § 120 *σκαῖός . . καὶ ἀναίσθητος*.—*ἐκλύσων*: Isocr. or. 12 § 96 *ἐπελήλυθέ μοι τὸ παρρησιάζεσθαι καὶ λέλυκα τὸ στόμα*. Eur. *Hipp.* 1060 *τί δήτα τοῦμὸν οὐ λύω στόμα*; Cp. *Bacch.* 385 *ἀχαλίνων στομάτων*.

**1226 f.** *σὶ δῆ*: the abrupt acc., roughly calling the attention of the person

τλήναι καθ' ἡμῶν ὠδ' ἀνοιμωκτὶ χανεῖν ;  
 σέ τοι, τὸν ἐκ τῆς αἰχμαλωτίδος λέγω·  
 ἢ που τραφεῖς ἂν μητρὸς εὐγενοῦς ἄπο  
 ὑψηλ' ἐφώνεις κάπ' ἄκρων ὠδοιπόρεις, 1230  
 ὄτ' οὐδὲν ὦν τοῦ μηδὲν ἀντέστης ὕπερ,  
 κοῦτε στρατηγούς οὔτε ναυάρχους μολεῖν  
 ἡμᾶς Ἀχαιῶν οὔτε σοῦ διωμόσω,  
 ἀλλ' αὐτὸς ἄρχων, ὡς σὺ φῆς, Αἴας ἔπλει.  
 ταυτ' οὐκ ἀκοεὺν μεγάλα πρὸς δούλων κακά ; 1235  
 ποίου κέκραγας ἀνδρὸς ὠδ' ὑπέρφρονα ;  
 ποῖ βάντος ἢ ποῦ στάντος, οὔπερ οὐκ ἐγώ ;  
 οὐκ ἄρ' Ἀχαιοῖς ἀνδρες εἰσὶ πλήν ὀδε ;  
 πικροὺς ἔοιγμεν τῶν Ἀχιλλείων ὀπλων  
 ἀγῶνας Ἀργείοισι κηρύξαι τότε, 1240  
 εἰ πανταχοῦ φανούμεθ' ἐκ Τεύκρου κακοί,

**1227** ἀνοιμωκτὶ r (including Pal.), and Eustath. p. 723. 28: ἀνοιμωκτεῖ L, A, with most MSS., and Ald. **1228** σέ τοι, τὸν ἐκ τῆς L, with most MSS., and Ald.: σέ τοι, σέ τὸν τῆς Dresd. b, as Herm. and Hartung read: a v.l. which prob. arose from the omission of ἐκ (σέ τοι τὸν τῆς Aug. c, etc.). Aug. b combines both readings, σέ τοι σέ τὸν ἐκ τῆς.—[αἰχμαλωτίδος] αἰχμαλώτιδος L, A, and Ald. See cr. n. on 71.

addressed, is sometimes used even without a governing verb, as in *Ant.* 441 σέ δή, σέ τὴν νεύουσαν ἐς πέδον κᾶρα, | φῆς, κ.τ.λ.—τὰ δεινὰ ῥήματ', 'those terrible words': 312 n.—ἀνοιμωκτὶ, *improbe*, like ἀκλαύστῳ in *El.* 912. Cp. *Ar. Ran.* 178 οὐκ οἰμώξεται; The adverb ends in *u*, not *e*, as presupposing an adj. in *-os*: for these adverbial forms, see n. on *O.C.* 1251 ἀστακτὶ.—χανεῖν ῥήματα, like *Aesch. Ag.* 920 βόαμα προσχάνης: *Ar. Vesp.* 341 τοῦτ' ἐτόλμησ' ὁ μαρῶς χανεῖν; *Attius Aratorum Iudicium fr.* 11 *Herm. verere plus quam fas est captivum hiscere.*

**1228** σέ τοι: cp. *El.* 1445 σέ τοι, σέ κρινῶ: *Ar. Av.* 274 οὗτος, ὦ σέ τοι.—τὸν ἐκ τῆς is better than the v.l. σέ τὸν τῆς, since ἐκ lays an intentionally scornful emphasis on Teucer's origin.

**1229** ε. τραφεῖς = εἰ ἐτράφη. —μητρὸς. . ἄπο: ἐκ is usu. said of parents, ἀπό (as in 202) of ancestors; but cp. *O.C.* 571 κάφ' ὄτου πατρὸς γεγώς. (*Ant.* 192 f., n.)—ὑψηλ' ἐφώνεις is a choicer phrase, and marks the irony better, than the v. l. ὑψηλ' ἐκόμπεις.—κάπ' ἄκρων ὠδοιπόρεις: schol. ἐπ' ἄκρων δακτύλων ἐβραϊναις γανυρίων. *Eur. Ion* 1166 f. ἐν δ' ἄκροισι βᾶς ποσίν | κήρυξ ἀνείπε (describing the proud gait of the herald). Lobeck compares Libanius

4. 162 ἐπ' ἄκρων πορεύεσθαι, and ἀκροβατεῖν 'to strut' in *Philo De Somn.* 1. 60.

**1231** ὅτε in its causal sense, = ἐπειδὴ (*O.T.* 918 n.).—οὐδὲν ὦν, 'being naught' (a simple statement): τοῦ μηδὲν. . ὕπερ, 'for him who is as naught.' The only difference between the two expressions is that the phrase with *μηδὲν* is, in effect, somewhat more emphatic, and (here) more bitter, since it implies a mental act of comparison, with the result of deciding that this particular person is *no more than* a nonentity. The angry king scorns Teucer, but his bitterness is against the dead Ajax. The phrase with *οὐδὲν* is, of course, equally applicable to the dead (*El.* 244, 1129), and that with *μηδὲν* to the living (above, 767, cp. 1275). Cp. 1114 τοὺς μηδένας (n.).

**1232** ε. κοῦτε στρατηγούς κ.τ.λ. Agamemnon speaks throughout of 'us,' meaning Menelaüs and himself. Teucer had implicitly acknowledged that Agamemnon was commander-in-chief (1105). But he denied that Menelaüs had any authority over Ajax (1100), and also that either of the two Atreidae had a right to forbid the burial (1109).—οὔτε ναυάρχους: alluding to Teucer's denial that Ajax had

open thy mouth with such blustering against us—and hast yet to smart for it? Yea, I mean thee,—thee, the captive woman's son. Belike, hadst thou been bred of well-born mother, lofty had been thy vaunt and proud thy strut, when, naught as thou art, thou hast stood up for him who is as naught, and hast vowed that we came out with no title on sea or land to rule the Greeks or thee;—no, as chief in his own right, thou sayest, sailed Ajax forth.

Are not these presumptuous taunts for us to hear from slaves? What was the man whom thou vauntest with such loud arrogance? Whither went he, or where stood he, where I was not? Have the Greeks, then, no other men but him? Methinks we shall rue that day when we called the Greeks to contest the arms of Achilles, if, whatever the issue, we are to be denounced as false by Teucer,

**1230** ἐφώνεω L (made by erasure from ἐφρόνεω), A (1st hand), etc., and Ald.: ἐφρόνεω A as corrected, Γ, Pal., etc., and Suidas (s.v. ὑψηλοτέρας): ἐκόμπεω T, and schol. on Ar. *Ach.* 638 (where vv. 1229 f. are quoted). **1232** ναυάρχου] ναύρχας r. **1233** οὔτε σοῦ MSS.: Blydes writes οὐδὲ σοῦ.—διωμόσω] ο made from ω in L, where S has noted in marg., γρ. διωρίσω. **1235** κέκραγας] κέκραγος L and r. **1237** ποῦ βάντος L, A, with most MSS., and Ald.: ποῖ βάντος r. **1239** εἴομεν] Nauck would write εἴομεν. **1240** κηρύξαι] κηρύξει L, A, and Ald. **1241** ἐκ made in L from ἐν.

sailed from Salamis at the summons, or under the command, of Menelaüs (1097, 1111 f.).

Ἀχαιῶν οὔτε σοῦ: another οὔτε is understood before Ἀχαιῶν: cp. *Ani.* 266 τὸ μήτε δράσαι μήτε τῷ ξυνεῖδεναι | τὸ πρᾶγμα βουλευσάντι μήτ' εἰργασμένῳ, i.e. (μήτε) βουλευσάντι etc. (cp. *O. T.* 239 n.): Aesch. *Ag.* 532 Πάρις γὰρ οὔτε συντελής πόλις. It is needless to read οὐδὲ σοῦ.—διωμόσω; the prep. gives emphasis, as in *Tr.* 378 διώμυντο.

**1234** αὐτὸς ἄρχων.. ἐπλε: the imperf. serves to mark the position which Ajax was holding at the time when he was setting forth. Similarly in *Ph.* 572 πρὸς ποῖον αὐτὸν αὐτὸς οὐδυσσεὺς ἐπλε; the imperf. refers to the motive which was actuating him. (Cp. κάπεμπόμην in *El.* 680, and n. in append. there, p. 213.)

**1235** δοῦλων, i.e., Teucer as the son of an αἰχμαλωτὴς: cp. 1020 δοῦλοι.. φανείς.

**1236** ποῖος κέκραγας ἀνδρὸς: for the gen., cp. *El.* 317 τοῦ κασιγνήτου τί φῆς; (n.)

**1237** ποῖ βάντος. ποῦ βάντος has the better MS. authority; in a question, however, between ι and υ, little weight

can be claimed for our MSS. If βάντος meant, 'having taken his stand,' then ποῦ βάντος would be as correct as ποῦ βεβηκότος. But when, as here, βάντος is opposed to σάντος, it is very improbable that a writer of the classical age would have used ποῦ rather than ποῖ. Cp. *Ph.* 833 ποῦ στάσει, | ποῖ δὲ μοι...βάσει. It cannot be argued from such an example as Eur. *Hec.* 1057, πᾶ βῶ, πᾶ στῶ, that there was a tendency to repeat the same word, since πᾶ (unlike ποῦ or ποῖ) suits both verbs alike.

**1238** ἀνδρες, emphatic, like ἀνὴρ in 77. **1239** ε. πικροῦς, to our cost: *El.* 470 πικρὰν | δοκὸν με πείραν τήνδε τομῆσειν ἐτι (n.).—εἴομεν, for εἴοκαμεν, occurs also in Eur. *Heracl.* 681, *Cycl.* 99. It is not found in the Homeric poems, but may be compared with ἐπέπιδμεν (*Il.* 2. 341), εἰλήλουθμεν (*Il.* 9. 49), and ἀνωμεν (*Hom. hymn. Apoll. Pylh.* 350).—ἐπλων δῶνας: the objective gen. here denotes the prize: cp. 936 ἐπλων ἔκειτ' ἀγῶν πέρι.—κηρύξαι, instead of the usual θεῖναι: cp. *El.* 690 ὅσων γὰρ εἰσεκέρησαν βραβῆς κ.τ.λ.—τότε: 650 n.

**1241** πανταχοῦ, 'in every case,'—i.e., whenever the result of the contest is

κούκ ἀρκέσει ποθ' ὑμῖν οὐδ' ἡσησημένοις  
 εἶκειν ἄ τοῖς πολλοῖσιν ἤρεσκεν κριταῖς,  
 ἀλλ' αἰὲν ἡμᾶς ἢ κακοῖς βαλεῖτέ που  
 ἢ σὺν δόλῳ κεντήσεθ' οἱ λελειμμένοι. 1245  
 ἐκ τῶνδε μέντοι τῶν τρόπων οὐκ ἂν ποτε  
 κατάστασις γένοιτ' ἂν οὐδενὸς νόμου,  
 εἰ τοὺς δίκη νικῶντας ἐξωθήσομεν  
 καὶ τοὺς ὀπισθεν εἰς τὸ πρόσθεν ἄξομεν. *be checked*  
 ἀλλ' εἰρκτέον τάδ' ἐστίν· οὐ γὰρ οἱ πλατεῖς 1250  
 οὐδ' εὐρύνωτοι φῶτες ἀσφαλέστατοι,  
 ἀλλ' οἱ φρονούντες εὖ κρατοῦσι πανταχοῦ.  
 μέγας δὲ πλευρὰ βούς ὑπὸ σμικρᾶς ὁμως  
 μαστιγὸς ὀρθὸς εἰς ὁδὸν πορεύεται.  
 καὶ σοὶ προσέρπον τούτ' ἐγὼ τὸ φάρμακον 1255  
 ὀρῶ τάχ', εἰ μὴ νοῦν κατακτήσει τινά·  
 ὅς ἀνδρὸς οὐκέτ' ὄντος, ἀλλ' ἤδη σκιᾶς,  
 θαρσῶν ὑβρίζεις κάξελευθεροστομεῖς.  
 οὐ σωφρονήσεις; οὐ μαθὼν ὅς εἰ φύσιν

**1242** ἀρκέσει] ἀρκέσει γ. **1243** ἤρεσκεν] made in L by the 1st hand from ἤρεσκον: ἤρεσκε A, etc., and Ald.: ἤρεσκε (with γρ. ἤρεσκε) Γ. **1244** δόλωι made in L from δούλωι, and κεντήσεθ' from κεντήσεσθ'. **1245** ἐξωθήσομεν] written in L as ἐξω θήσομεν.—Nauck would reduce vv. 1248 f. to one verse, εἰ τοὺς ὀπισθεν εἰς τὸ πρόσθεν ἄξομεν. **1250** πλατεῖς] Nauck writes παχεῖς. **1252** ἀλλ'

disappointing to Teucer. Cp. *Ph.* 1052 νικῶν γε μέντοι πανταχοῦ χηρῶν ἐφυν.—φανούμεθ': 1020 n.—ἐκ Τεύκρου, on his part: cp. *O. C.* 51 κούκ ἀτιμος ἐκ γ' ἐμοῦ φανεῖ.

**1242** κούκ ἀρκέσει, not μηδ', though εἰ precedes, for οὐκ ἀρκέσει is felt rather as a statement of that which is sure to happen, than as a hypothesis. Similarly οὐ often stands in the second of two clauses after δεινὸν εἰ or the like: Thuc. 1. 121 § 5 δεινὸν ἂν εἴη εἰ...οὐκ ἄρα δαπανήσομεν: Lys. or. 10 § 13 οὐκ ὄν δεινόν, εἰ...οὐκ ἀξιοῖς.

**1243** εἶκειν ἄ. ἤρεσκεν. The antecedent to ἄ is ταῦτα, a cognate acc.,—'to yield *in regard to* what the judges decided: cp. *O. C.* 1178 τάδ' εἰκαθεῖν: *ib.* 172 εἰκοντας ἄ δεῖ.—Others suppose the antecedent to be τοῖσιν (cp. 1050). But, for Greek idiom, such a dat. ought to denote the judges, not the judgment.

**1244** ε. κακοῖς βαλεῖτε: cp. 724

δειδῶσιν | ἤρασσον (n.): *Tr.* 940 ὡς νιν ματαίως αἰτία βάλοι κακῆ.—σὺν δόλῳ: cp. *El.* 641 σὺν φθόνῳ: *Ph.* 842 σὺν ψεύδεσιν.—κεντήσεθ'. In *Ani.* 1030, 100, κέντει is figurative,—meaning to inflict a base wrong (on the dead).—οἱ λελειμμένοι, ye who have been left behind in the race. Cp. *Tr.* 266 τῶν ὄν τέκνων λείποιο πρὸς τόξου κρίσιν: Aesch. *Pers.* 339 τῆδε λειψθῆναι μάχῃ. Polyb. 1. 62 § 6 βλέπειν τὸν τε τοῦ νικῶν ὁμοίως δὲ καὶ τὸν τοῦ λείπεσθαι καιρὸν.

**1246** ε. ἐκ τῶνδε. τῶν τρόπων, as a result of them.—κατάστασις: there may be νομοθεσία, but no firm *establishment* of a law can come to pass. Cp. 1074: *Ani.* 1113 τοὺς καθεστῶτας νόμους.

**1248** ε. τοὺς νικῶντας: for the pres. partic., cp. Xen. *Cyr.* 8. 2. 27 ὃ δὲ μὴ νικῶν τοῖς μὲν νικῶσιν ἐφθῆναι.—ἐξωθήσομεν, thrust him out of the honourable place which he has fairly won. The fut. ὤθησω occurs also in Eur. *Cycl.* 592, Ar.

and if ye never will consent, though defeated, to accept that doom for which most judges gave their voice, but must ever assail us somewhere with revilings, or stab us in the dark,—ye, the losers in the race.

Now, where such ways prevail, no law could ever be firmly established, if we are to thrust the rightful winners aside, and bring the rearmost to the front. Nay, this must be checked. 'Tis not the burly, broad-shouldered men that are surest at need; no, 'tis the wise who prevail in every field. A large-ribbed ox is yet kept straight on the road by a small whip. And this remedy, methinks, will visit thee ere long, if thou fail to gain some measure of wisdom; thou who, when the man lives no more, but is now a shade, art so boldly insolent, and givest such licence to thy tongue. Sober thyself, I say;—recall thy birth;—

οἱ] οἱ γὰρ Eustath. p. 88ο. 2. **1258** πλευρά L<sup>2</sup> (=Lb), T, etc., and Stobaeus Flor. 3. 5: πλευρὰν L (made by S from πλευρᾶ): πλευρὰς A, etc., and Ald. **1256** τινά] Nauck conj. ποτέ. **1257**—**1268** These seven verses are suspected by E. Reichard (*De interpolatione fabulae Soph. quae inscribitur Ajax*, p. 28). **1257** ἀνδρός] Wecklein writes τάνδρός.—ἀνδρός...δντος...σκιάς] Reiske conj. ἄνδρας...δντας...σκιάς.—ἡδη] ἡδη·ι L.

*Ecc.* 300, but the ordinary future of ὠθέω is ὠσω (as if from ὠθα).—τοὺς ὀπισθόν: a metaphor from rear and front rank suits the speaker. Cp. Her. 8. 89 (describing the confusion in the Persian fleet at Salamis), οἱ ὀπισθε τεταγμένοι ἐς τὸ πρόσθε τῆσι νηυσὶ περιένοι πειρώμενοι.

**1250** εἰρκτέον τάδ': cp. 1140.—πλατεῖς, 'burly,' 'big'; εὐρύνητοι 'broad-shouldered.' Ajax was ἐξοχος Ἀργείων κεφαλῆν τε καὶ εὐρέας ὤμους (*Il.* 3. 227).

**1252** οἱ φρονούντες εὖ: for the place of εὖ, cp. *Ant.* 723 καὶ τῶν λεγόντων εὖ καλῶν τὸ μανθάνειν.—As to the verse which the paroemiographer Apostolius subjoins to this, see Appendix.

**1253** εἰ. ὑπὸ...πορεύεται: so *Ty.* 391 οὐκ ἐμῶν ὑπ' ἀγγέλων | ἀλλ' αὐτόκλητος ἐκ δόμων πορεύεται.—συμκρᾶς, in contrast with the 'large ribs.' Cp. *Ant.* 477 συμκρῶ χαλινῶ δ' οἶδα τοὺς θυμουμένους | ἵππους καταρτυθέντας.—ὀρθός, 'it is brought straight into the road' (from which it has strayed): cp. Eur. *Helén.* 1555 ταῦροις δὲ ποὺς | οὐκ ἤθελ' ὀρθὸς σαινίδα προσβῆναι κάτα, 'to advance straight across the plank' (into the ship).

**1255** εἰ. φάρμακον, 'corrective,' τὴν μάστιγα. Cp. *O.C.* 714 ἵπποισιν τὸν ἀκεστήρα χαλινόν. So the bit for Pegasus, given by Athena to Bellerophon, is φίλτρον τὸδ' ἵππειον (*Pind. O.* 13. 68), φάρμακον

πραῦ (*ib.* 85).—νοῦν κατακτῆσαι: cp. Plat. *Rep.* 591 B (ἡ ψυχῆ) σωφροσύνην .. κτωμένη. So κτῆμα is said of moral or mental attributes (*O. T.* 549, *Ant.* 1050). τινά, ironical, some small measure of it.

**1257** εἰ. ἀνδρός οὐκέτ' ὄντος, genitive absolute. The genitive could not depend on ὑβρίζεις, in the sense of 'uttering insults about him' (like ποῖον κέκραγας ἀνδρός in 1236). The constr. with gen. absolute ('when he is dead') is also more forcible. Reiske's conjecture (ἀνδρας...δντας...σκιάς) is ingenious; but here the plural is evidently less fitting than in a general allusion like ἐν θανοῦσιν ὑβριστῆς (1092).—σκιάς: cp. *El.* 1158 ἀντιφιλτάτης | μορφῆς σποδῶν τε καὶ σκιάν ἀνωφελῆ.

**1259** οὐ σωφρονήσεις; Cp. *Ph.* 1259 ἐσωφρόνησας ('thou hast come to thy senses').—μαθὼν δὲ εἰ φύσει, i.e. δούλος. In *O. T.* 1068 μήποτε γνώης δὲ εἰ, and *O. C.* 1171 ἐξοιδ' ἀκούων τῶνδ' ὅς ἐσθ' ὁ προστάτης, where δὲ stands, as here, for ὄστις, the reference is to the person's identity; here it is to his quality (=οἶος εἰ), as in Eur. *Alc.* 640 εἰδείξας εἰς ἐλεγχὸν ἐξελθὼν δὲ εἰ: Plat. *Euthyd.* 283 D βούλεσθε γενέσθαι αὐτὸν σοφόν, ἀμαθῆ δὲ μὴ εἶναι;...οὐκοῦν δὲ μὲν οὐκ ἔστι, βούλεσθε αὐτὸν γενέσθαι, δὲ δ' ἔστι νῦν, μηκέτι εἶναι.

ἄλλον τιν' ἄξεις ἄνδρα δεῦρ' ἐλεύθερον, 1260  
 ὅστις πρὸς ἡμᾶς ἀντὶ σοῦ λέξει τὰ σά;  
 σοῦ γὰρ λέγοντος οὐκέτ' ἂν μάθοιμ' ἐγώ.  
 τὴν βάρβαρον γὰρ γλώσσαν οὐκ ἐπαίω.  
 ΧΟ. εἶθ' ὑμῖν ἀμφοῖν νοῦς γένοιτο σωφρονεῖν.  
 τοῦτου γὰρ οὐδὲν σφῶν ἔχω λῶιον φράσαι. *conventional* 1265  
 ΤΕΤ. φεῦ· τοῦ θανόντος ὡς ταχεῖά τις βροτοῖς  
 χάρις διαρρεῖ καὶ προδοῦσ' ἀλίσκεται,  
 εἰ σοῦ γ' ὄδ' ἀνήρ οὐδ' ἐπὶ σμικρῶν λόγων,  
 Αἴας, ἐτ' ἴσχει μνήστιν, οὐ σὺ πολλάκις  
 τὴν σὴν προτείνων προῦκαμες ψυχὴν δορί· 1270  
 ἀλλ' οἴχεται δὴ πάντα ταῦτ' ἐρριμμένα.  
 ὦ πολλὰ λέξας ἄρτι κἀνόητ' ἔπη,  
 οὐ μνημονεύεις οὐκέτ' οὐδὲν, ἦνίκα  
 ἐρκέων ποθ' ὑμᾶς οὔτος ἐγκεκλημένους, } *νέεω*

1261 ὅστις] made in L from ὅ τις.

1262 μάθοιμ'] Nauck suggests κλύοιμ', but

would prefer to omit the verse.

1265 In L the words λῶιον φράσαι are

written in somewhat smaller letters, and apparently with a finer pen, than the rest of the verse; but the writing seems to be that of the first hand, not of the diorthotes (S).

1266 ταχεῖά τις] ταχεῖα τοῖς γ. J. H. Wright conj. ταχεῖά

τοῖ. 1268 ἀνήρ] ἀνήρ MSS.—ἐπὶ σμικρῶν λόγων] For λόγων, Triclinius wrote

1260 ἄλλον τιν' . . ἐλεύθερον, some one else, who (unlike thee) is a free man. Cp. *Od.* 6. 84 ἄμα τῇ γε (with their mistress) καὶ ἀμφίπολοι κίον ἄλλαι. Plat. *Gorg.* 473 C τῶν πολιτῶν καὶ τῶν ἄλλων ξένων.

1261 ἀντὶ σοῦ λέξει τὰ σά. At Athens, as elsewhere, a slave had no *locus standi* in a law-court, and could plead to a charge only through his master. Cp. frag. adesp. 304 (Nauck p. 897) δούλος πέφυκας, οὐ μέτεστί σοι λόγου. In Plat. *Gorg.* 483 B incapacity for self-defence generally (αὐτὸς αὐτῷ βοηθεῖν) is noted as characteristic of the servile condition. Cp. *O. T.* 410 f. (n.), where Teiresias says that he is not the δούλος of Oedipus, and therefore has the right το' ἀντιλέξει, instead of pleading only by Creon's mouth.

1262 σοῦ . . λέγοντος could depend on μάθοιμ' as = 'understand' (Plat. *Gorg.* 463 D ἂρ' οὐκ ἂν μάθοις ἀποκριναμένου;), but is better taken as gen. abs., since thus we obtain a clearer sense for οὐκέτ': 'when thou beginnest to speak, my power of comprehension ceases.'

1268 βάρβαρον, because Teucer's mother Hesione was Trojan.—ἐπαίω,

a current word in Attic (*Ar. Nuβ.* 650 etc.), is used in this sense by Plato both with acc. and with gen. The simple ἀτω, which is poetical only, has a like sense in *O. C.* 181, σὺ γὰρ ἀτεις ('for thou understandest').

1265 φράσαι, *monstrare*, or *suadere*; cp. *Tr.* 53 φράσαι τὸ σόν, to indicate thy duty. So of a teacher's directions, Antiphon or. 6 § 13 εἰ τι φράξῃς ὁ διδάσκαλος.

1266 εἰς ταχεῖά τις, 'in what quick fashion' (with what strange quickness): cp. *O. T.* 618 ὅταν ταχύς τις οὐτιβουλεύων λάθρῃ | χωρῆ, 'when the stealthy plotter is advancing in quick fashion.'—βροτοῖς, ethic dat., in the minds of men.—διαρρεῖ: said in fr. 787. 9 of the waning moon; διαρρεῖ κάπυ μῆδεν ἔρχεται. Cp. 523 ἀπορρεῖ μνήστις.—προδοῦσ' ἀλίσκεται. Here χάρις τοῦ θανόντος is that grateful memory of the dead which ought to abide in men's minds. When this memory deserts them, it is a traitor to the dead. Cp. *Ani.* 46 οὐ γὰρ δὴ προδοῦσ' ἀλώσομαι.

1268 οὐδ' ἐπὶ σμικρῶν λόγων. In *El.* 415 σμικροὶ λόγοι mean 'few' or 'brief' words. Probably the sense here is, 'not even in brief words.' This use

bring hither some one else,—a freeborn man,—who shall plead thy cause for thee before us. When thou speakest, I can take the sense no more; I understand not thy barbarian speech.

CH. Would that ye both could learn the wisdom of a temperate mind! No better counsel could I give you twain.

TEU. Ah, gratitude to the dead—in what quick sort it falls away from men and is found a traitor, if this man hath no longer the slightest tribute of remembrance for thee, Ajax,—he for whom thou didst toil so often, putting thine own life to the peril of the spear! No—'tis all forgotten,—all flung aside!

Man who but now hast spoken many words and vain, hast thou no more memory of the time when ye were shut within your lines,—

πῶνον. Reiske conj. ἐπὶ σμικρὸν λόγον, as Blaydes and Wecklein read: Wunder writes ἐπὶ σμικρῷ λόγῳ. Jäger conj. ἐπὶ σμικρὸν χρόνον. 1269 [σχει] ἔχει Γ, L<sup>2</sup>. 1271 πάντα ταῦτ' L, A, and Ald.: ταῦτα πάντ' r.—ἐρριμμένα] In L the second ρ has been added by S. 1272 κἀνόητ' L (but with ν written above ὁ by a later hand), A, and others: κἀνόητ' r, and Ald. Cp. 758. 1274 οὗτος] ἐντός r, as Musgrave and Bothe conjectured. This variant was probably suggested by the schol., ἐρκέων' λείπει ἐντός.—ἐγκεκλημένους Elmsley: ἐγκεκλειμένους L: ἐγκεκλειμένους r, and Ald.

of ἐπὶ with the genitive is illustrated by two passages which Wolff has quoted; Plat. *Symp.* 192 c ἕτερος ἐτέρῳ χαίρει ξυνὸν οὕτως ἐπὶ μεγάλης σπουδῆς ('with such great eagerness'); Dem. or. 18 § 17 οὔτε δικαίως οὐτ' ἐπ' ἀληθείας οὐδεμῶς εἰρημένα ('nor with any truth'). Julian or. 3. 128 A (quoted by Lobeck) has τούτων ἐπὶ σμικρῶν μνημονεύει, meaning by ἐπὶ σμικρῶν 'in brief words only.' (In *El.* 414 ἐπὶ σμικρὸν = 'to a small extent only': the *v. l.* ἐπὶ σμικρῶν is there an error.) I formerly took ἐπὶ σμικρῶν λόγων as = 'not even in slight respects,' 'on slight accounts,' but now doubt whether this sense can be given to the plural of λόγος.—The best emendation, if any were needed, would be οὐδ' ἐπὶ σμικρὸν λόγον, 'not even to the extent of a brief mention'; but, though ἐπὶ σμικρῶν can bear this sense (*El.* 414), the phrase is hardly satisfactory when λόγον is added.

1269 ε. οὐ depends on προύκαμες: δορί should be taken with προτάλων. Cp. [Eur.] *Rhes.* 183 ψυχὴν προσβάλλοντ' ἐν κύβοισι δαίμονος. There is a reminiscence of the words of Achilles, αἰὲν ἐμὴν ψυχὴν παραβαλλόμενος πολεμίζειν (*Il.* 9. 322).

1271 ἐρριμμένα, contemptuously flung aside: cp. Aesch. *Eucl.* 215 Κύπρις δ' ἀτιμος τῷδ' ἀπέρριπται λόγῳ.

1272 κἀνόητ' seems fitter here than κἀνόητ': though its superiority is not so clear as that of κἀνόητα over κἀνόητα in 758. The balance of manuscript authority, too, is here on the side of κἀνόητ', though there is no such unanimity as supports κἀνόητα in 758,—a difference which the nature of the two passages sufficiently explains.

1273 οὐ μνημονεύεις . . οὐδέν (adv.), ἦνίκα, as we say, 'remember when...': so Thuc. 2. 21 § 1 μεμνημένοι καὶ Πλειστοτόνακτα . . ὅτε ἐσβαλῶν . . ἀνεχώρησε πάλιν: Eur. *Trö.* 70 οὐδ' ἦνίκα Ἄλας εἶλκε Κασάνδραν βία.

1274 ἐρκέων . . ἐγκεκλημένους, 'shut within your lines.' Cp. Eur. *Ph.* 451 τὸνδ' εἰσεδέξω τειχέων = εἰσω τειχέων ἐδέξω. There, as here, the genitive would probably be felt in the first instance as a genitive of place ('at the walls,' like ἐσχάτης . . πυρᾶς in *El.* 900 f.); and the special sense required by the context ('within') would be suggested by the compound verb εἰσεδέξω.

ἐρκέων: the wall, surrounded by a fosse, which the Greeks at Troy built to protect their ships, drawn up on the shore of the Hellespont. *Il.* 12. 4 τείχος ὑπερθεν | εὐρύ, τὸ ποιήσαντο νεῶν ὑπερ, ἀμφὶ δὲ τάφου | ἤλασαν.

ἦδη τὸ μηδὲν ὄντας, ἐν τροπῇ δορός, 1275  
 ἐρρύσατ' ἔλθων μούνος, ἀμφὶ μὲν νεῶν  
 ἀκροισιν ἦδη ναυτικοῖς ἐδώλιοις *leela*  
 πυρὸς φλέγοντος, εἰς δὲ ναυτικά σκάφη  
 πηδῶντος ἄρδην Ἐκτορος τάφρων ὑπερ; *french*  
 τις ταυτ' ἀπείρξεν; οὐχ ὄδ' ἦν ὁ δρῶν τάδε, 1280  
 ὄν οὐδαμοῦ φῆς, \*οὐ σὺ μῆ, βῆναι ποδί;  
 ἀρ' ὑμῖν οὗτος ταυτ' ἔδρασεν ἔνδικα;  
 χῶτ' αὖθις αὐτὸς Ἐκτορος μόνος μόνου,  
 λαχὼν τε ~~κἀκέλευστος~~ ἦλθ' ἐναντίος, *had it mean*  
 οὐ δραπέτην τὸν κληῖρον ἐς μέσον καθεῖς, 1285

1276 μούνος in L has been added above the line by S. 1277 ναυτικοῖς] Bothe and others add θ'. Wecklein writes ναυτλοῖς θ'. Bergk conj. πευκίνοις θ': G. Wolff, ποντίοις, or παγκρατοῦς. 1280 ἀπείρξεν made in L from ἀπήρξεν by the 1st hand. 1281 οὐδὲ συμβῆναι ποδί MSS.: J. Krauss conj. οὐ σὺ μῆ,

1275 τὸ μηδὲν ὄντας: so Tr. 1107 *kān τὸ μηδὲν ὦ*, 'though I am as naught.' Cp. 1281 n.—ἐν τροπῇ δορός, at the moment when your battle had been turned back,—when you had been routed. Cp. *Ant.* 674 (*ἀναρχία*) *συμμάχου δορός* | *τροπῆς καταρρήγνυσι*. Aesch. *Ag.* 1237 ἐν μάχῃς τροπῇ.

1276 ε ἀμφὶ μὲν νεῶν . . ἐδώλιοις: 'when fire was now blazing around the quarter-decks of the ships at their sterns (*ἀκροισιν*).' Three points should be noted.

(1) There is strong evidence that the term *ἐδώλια* was used in the 5th cent. B.C. to denote a raised deck, a quarter-deck, at the stern of the ship. This is clear in Her. 1. 24: Arion asks leave, *στάντα ἐν τοῖσι ἐδώλιοις ἀείσαι*: the officers of the ship consent, and are then said *ἀναχωρήσαι ἐκ τῆς πρύμνης ἐς μέσην νεά*,—leaving Arion alone on the *ἐδώλια*. In Eur. *Helen.* 1571, *Ἠλένη καθέσσε' ἐν μέσοις ἐδώλιοις*: which is clearly a place distinct from that where the rowers sat; of them it is said, *τοῖχους δεξιῶν λαίουσ τ' ἴσοι* | *ἀνὴρ παρ' ἀνδρ' ἔζοντο*. (For further evidence on this point, see Appendix.)

(2) *ἀκροισιν* denotes the position of the *ἐδώλια* at the extremities, or sterns, of the ships. Though the *Iliad* is not closely followed here, Sophocles may probably have had in mind how the Trojans fired the ship of Protesilaüs at the stern: *Il.* 16. 124 *ὡς τὴν μὲν πρύμνην πῦρ ἀμφεπευ*. In *Il.* 9. 241 it is said of Hector, *στεύται γὰρ νηῶν ἀποκῶψεν ἄκρα*

*κόρυμβα*,—the 'crowning ensigns' (*ἀφλαστα, arplustria*) at the sterns. *ἀκροισιν* might also mean 'topmost,'—the *ἐδώλια* being a *raised* deck. This, however, would suggest rather flames *shooting up* to a great height; but in *Il.* 15. 716 f., where Hector grasps the *ἀφλαστον*, it appears that even this can have been only some 7 to 9 feet from the ground, and that the *ἰκρία* at the stern (the Homeric equivalent of *ἐδώλια* here) can have stood only about 5 feet from the ground. (See Dr E. Warre in Smith's *Dict. of Ant.*, 3rd ed., vol. 11. p. 211 δ, art. *Navis*.)

(3) *ναυτικοῖς*, after *νεῶν*, is pleonastic, if *ἐδώλια* be explained as above; whereas, if *ἐδώλια* meant the rowers' seats, *ναυτικοῖς* could mean, belonging to the *ναῦται*. This is a fair objection to the interpretation given above. But in reply to it we may observe:—(1) the word *ἐδώλια* means 'dwellings,' 'abodes' in *El.* 1393, Aesch. *Ch.* 71, *Theb.* 455. The nautical sense occurs (apart from Her. 1. 24) only here, and in Eur. *Helen.* 1571, *Cycl.* 238. Hence the distinctive epithet is intelligible. (2) Further, as the purport of the passage is to mark the urgency of the danger to the ships, on which the ultimate safety of the Greeks depended, there is excuse for the emphatic iteration, *νεῶν*—*ναυτικοῖς*—*ναυτικά*.

Other views of the passage, and some emendations which have been proposed, will be found in the Appendix.

1277 ε εἰς δὲ ναυτικά σκάφη . . τάφρων ὑπερ. The situation described here



when ye were as lost in the turning back of your battle,—and he came alone and saved you,—when the flames were already wrapping the decks at your ships' sterns, and Hector was bounding high over the trench towards the vessels? Who averted that? Were these deeds not his, who, thou sayest, nowhere set foot where thou wast not?

Would ye allow that he did his duty there? Or when, another time, all alone, he confronted Hector in single fight,—not at any man's bidding, but by right of ballot, for the lot which he cast in was not one to skulk behind,

*βῆναι ποδί*: Wecklein writes *σοῦ διχ' ἐμβῆναι ποδί*: Hartung, *οὐδὲ συμβαλεῖν πόδα*. 1283 *αὐτὸς*] Wolff conj. *αὐτὸς*. 1284 *λαχῶν*] Reiske conj. *ἐκὼν*.—*ἤλθ' ἐναντίος* L (the *οσ* in an erasure), with most mss., and Ald.: *ἦλθεν ἀντίος* Γ. 1285 *δραπέτην*] *δράπετην* L.—*μέσον*] Nauck writes *κρωσσόν*.

does not exactly correspond with anything in the *Iliad*. Ajax, indeed, distinguishes himself in repulsing the Trojans after they have come over the wall, and on one occasion wounds their leader Hector (*Il.* 14. 409 ff.); but this happens before any ship has been set on fire. The supreme crisis in this part of the *Iliad* is the moment when the Trojans set fire to the ship of Protesilaüs (16. 122); but just then Ajax is driven back (*χάξτεο δ' ἐκ βελέων ἰδ.*); it is Patroclus who, urged by Achilles, then comes to the front, and finally beats back the foe. Nor has the *Iliad* directly furnished the picture of Hector 'leaping high' over the trench.

Sophocles may have had some other source, epic or lyric. But it seems equally possible that he wrote from a general recollection of the *Iliad*, without caring whether he reproduced its details. Indeed, two verses of the *Iliad* might alone have sufficed to suggest the picture which he has drawn,—that which says of Ajax, *Τρῶας ἄμυνε νεῶν, ὅστις φέροι ἀκάματον πῶρ* (15. 731),—and the verse which describes Hector leading the Trojans from the Greek wall towards the ships,—*ἦ β' ὄ γ' ὁ λυσσώδης φλογὶ ἐκκελοῖ ἠγεμονεύει* (13. 53).

1281 *οὐ σὺ μὴ, βῆναι ποδί*. This excellent emendation (by J. Krauss) of the obscure *οὐδὲ συμβῆναι ποδί* is irresistibly commended by those very words of Agamemnon to which Teucer refers (1237), *ποῖ βάντος ἢ ποδὶ στάντος, οὐ περ οὐκ ἐγώ*; The origin of the corruption may have been the effacement of the H in MH, giving rise to ΣΤΜΒΗΝΑΙ, when OT would be altered into OTΔE to satisfy

the metre. *συμβῆναι ποδί* has been explained: (1) 'to come and join thee' on the field of danger. But, even if *συμβῆναι ποδί* could bear this sense, Agamemnon could not say that Ajax had never fought on his side at Troy. (2) 'To meet' the foe, *sc. τοῖς πολεμίοις*: which is plainly untenable. Agamemnon had asked merely, 'what has Ajax done *that I have not done?*' Teucer has replied by referring to the crisis at the ships; and now drives his point home.

1282 *ὄμν... ἔνδικα*, just in your eyes (ethic dat.): cp. *O.C.* 1446 *ἀνάξια γὰρ πᾶσιν ἔστε δυστυχεῖν*: Eur. *Ph.* 495 *σοφοῖς | καὶ τοῖσι φαύλοισ ἐνδιχ'*, *ὡς ἐμοὶ δοκεῖ*.

1283 *ε. αὐτὸς*, 'by himself,' 'alone': cp. Ar. *Ach.* 504 *αὐτοὶ γὰρ ἔσμεν*.—*μόνος μόνου*: though *αὐτὸς* has preceded, *μόνος* is added to emphasise the idea of single combat. Cp. 467 *μόνος μόνους*: Dem. or. 18 § 137 *τῷ ὑπὸ τῶν πολεμίων πεμφθέντι μόνος μόνῳ συνήει*.

*λαχῶν τε κἀκλειυστος*: *i.e.*, simply because, among the Greek warriors who had offered to meet Hector, he was the one who drew the lot; not because he had been urged to undertake the task. *λαχῶν* implies *ἐκὼν*, since lots were drawn only for those who had volunteered.

This combat between Hector and Ajax is told in *Iliad* 7. 38—312. Hector having challenged a Greek champion, nine Greek chiefs offered themselves; lots were cast, and the honour fell to Ajax. Hector and Ajax fought till nightfall, when they were parted by heralds, and exchanged gifts (1029 n.).

1285 *ε. οὐ δραπέτην κ.τ.λ.* The

ὑγράς ἀρούρας βῶλον, ἀλλ' ὃς εὐλόφου  
 κυνῆς ἔμελλε πρῶτος ἄλμα κουφιεῖν;  
 ὄδ' ἦν ὁ πράσων ταῦτα, σὺν δ' ἐγὼ παρών,  
 ὁ δούλος, οὐκ τῆς βαρβάρου μητρὸς γεγώς. οὐκ ἐπ  
 δύστηνε, ποῖ βλέπων ποτ' αὐτὰ καὶ θροεῖς; 1290  
 οὐκ οἴσθα σοῦ πατρὸς μὲν ὃς προῦφν πατῆρ  
 ἀρχαῖον ὄντα Πέλοπα βάρβαρον Φρύγα;  
 Ἄτρεα δ', ὃς αἰ σ' ἔσπειρε, δυσσεβέστατον  
 προθέντ' ἀδελφῶ δέϊπνον οἰκείων τέκνων;  
 αὐτὸς δὲ μητρὸς ἐξέφυς Κρήσσης, ἐφ' ἣ (ὡς ἐπ) 1295  
 λαβῶν ἔπακτον ἄνδρ' ὁ φητύσας πατῆρ ἀλλ' ἐπ  
 ἐφήκεν ἔλλοις ἰχθύσιν διαφθοράν. κίττα

**1288** σὺν δ' ἐγὼ παρών] Vitelli conj. σὺν δ' ἐγὼ τι δρῶν. **1290** ποῖ L, etc.: ποῦ T.—αὐτὰ r, and Ald.: αὐτὸς L, made from αὐτῶ.—For ποτ' αὐτὰ Madvig conj. τοιαῦτα.  
**1291**—**1298** Nauck brackets these eight verses as spurious. He also suspects v. 1290. Verses 1293, 1294 had already been rejected by Moritz Schmidt (*Verisimilitium*

ordinary κλῆρος was a stone or a potsherd, which its owner marked (*Il.* 7. 175 κλῆρον ἐσημῆσαντο ἕκαστος). Ajax did not seek to avoid being drawn by putting in, as his κλῆρος, a piece of damp earth, which would stick to the bottom of the helmet or fall to pieces. Such a κλῆρος is called δραπέτης, 'a runaway,' because it eludes the ordeal. The allusion is to the story of Cresphontes. After the Dorian conquest of the Peloponnesus, he, Temenus, and the heirs of Aristodemus agreed to cast lots. The first was to have Argos; the second, Lacedaemon; the third, Messenia. Cresphontes wished to have Messenia. He therefore put a lump of earth, as his κλῆρος, into the voting urn. It broke to pieces, so that only the two other κλῆροι came out. (*Apollod.* 2. 8. 4 γῆς ἐπέβαλε βῶλον, ταύτης δὲ διαλυθείσης ἔδει τοὺς δύο κλήρους ἀναφανῆναι.) The scholiast remarks on the anachronism (*ἀνήκται τοῖς χρόνοις ἢ ἱστορία ἢ περὶ Κρεσφόντων*): so, too, does Eustathius (p. 361. 26).

ἐς μέσον καθέως. μέσον has been suspected; Nauck writes κρωσσόν ('urn'). But the literal sense is simply, 'having cast down into the midst'—the competitors being imagined as standing round the κυνήη. Cp. the phrases ἐς μέσον τιθέναι, ἐπὶ τὸ μέσον φέρειν, etc.

κυνήη: *Il.* 7. 182 ἐκ δ' ἔθορον κλῆρος κυνήης, ὃν ἀρ' ἤθελον αὐτοί, | Δίαντος.—ἄλμα κουφιεῖν=ἄλμα κούφον ἀλείσθαι.

Cp. Eur. *El.* 860 οὐράνιον | πῆδημα κουφιζουσα.

**1288** σὺν δ' ἐγὼ παρών. ταῦτα includes the combat with Hector, in which Teucer, of course, had no part; but he was the comrade of Ajax in the *τειχομαχία* (*Il.* 15. 436 ff.), as often on other occasions (e.g., *Il.* 7. 266 ff.). For σὺν as adv., cp. 959.—ὁ δούλος: cp. 1260.

**1290** δύστηνε: cp. 1203 δύσμορος.—ποῖ βλέπων, 'whither canst thou be looking?' i.e., 'how canst thou be so blind?' [Not: 'in reliance on what?'—like *eis* δ τι βλέπω in 514.] We should distinguish this ποῖ βλέπων from πῶς βλέπων, 'with what face?' (*Ph.* 110: *O. T.* 1371 ὄμμασιν ποίοις βλέπων.)—καὶ θροεῖς: καὶ emphasizes the verb: 'how canst thou utter the words?' Cp. *O. T.* 1129 ποῖον ἄνδρα καὶ λέγεις; Lys. or. 12 § 29 παρὰ τοῦ ποτε καὶ λήψεσθε δίκην;

**1291** ζ. Construe: οὐκ οἴσθα ἀρχαῖον Πέλοπα, ὃς σοῦ πατρὸς πατῆρ προῦφν, ὄντα βάρβαρον, Φρύγα; The phrase ἀρχαῖον Πέλοπα, 'Pelops of old,' indicates him as the founder of Agamemnon's royal house. Others take ἀρχαῖον adverbially with ὄντα βάρβαρον, 'a barbarian by origin.' But such a use of ἀρχαῖος is strange, and seems to be without parallel.—Φρύγα: the term is used invidiously, but is not incorrect. Sipylus, the legendary seat of Tantalus, father of Pelops, was in Maeonia, afterwards called Lydia; but Phrygia, in the older and larger sense, included that

no lump of moist earth, but such as would be the first to leap lightly from the crested helm! His were these deeds, and at his side was I,—the slave, the son of the barbarian mother.

Wretch, how canst thou be so blind as to rail thus? Knowst thou not that thy sire's sire was Pelops of old,—a barbarian, a Phrygian? That Atreus, who begat thee, set before his brother a most impious feast,—the flesh of that brother's children? And thou thyself wert born of a Cretan mother, with whom her sire found a paramour, and doomed her to be food for the dumb fishes?

*capita duo*, p. 26: 1861).

**1208 ε.** The Aldine points thus:—'Ἀτρεά δ', δε αὐ σ' ἐσπειρε δυσσεβέστατον, | προθέντ' κ.τ.λ. In L a comma after *δυσσεβέστατον* has been added by a later hand.—προθέντ'] προσθέντ' Pal. **1206** αὐτός] L has γρ. αὐθις above the line. **1206** ἐπακτόν] F. W. Schmidt conj. ἐραστήν.—φιτεύσας τ (T, etc.): φυτεύσας L, with A and most MSS., and Ald.—πατήρ] Hermann writes σ' Ἀτρεὺς: G. Wolff conj. σ' ἀνὴρ ('husband,' as opp. to ἐπακτόν ἀνδρα).

region. (Cp. *Ant.* 814 where Niobe, daughter of Tantalus, is τὴν Φρυγίαν.) In *Her.* 7. 11 Xerxes speaks of Πέλοψ ὁ Φρύξ.

**1208 ε.** *δυσσεβέστατον* could go with (1) Ἀτρεά, (2) σε, or (3) δειπνον. As the guilt of *Atreus* is the point, (2) is less relevant, and (3) is perhaps best.—δελφῶ Thyestes. Atreus, seeking revenge for certain grievous wrongs, feigned to have forgiven him, and bade him to a feast at Mycenae. There the flesh of three of his sons was set before Thyestes. In *Aesch. Ag.* 1591 Aegisthus (a son of Thyestes) says: Ἀτρεὺς προθύμως μᾶλλον ἢ φίλως πατρὶ | τῷμῳ, κρεουργὸν ἡμᾶρ εὐθύμως ἀγειν | δοκῶν, παρέσχε δαίτα παιδείων κρεῶν. Schol. *Eur. Or.* 812 (alluding to the Ἀτρεὺς ἢ Μυκηναῖαι of Sophocles), τοὺς τρεῖς υἱοὺς τοῦ Θυέστου, Ἀγλαὸν Ὀρχόμενον καὶ Κάλεον, ἀποκτείνας παρέθηκεν εἰς τράπεζαν τῷ πατρὶ.

**1206 ε.** Κρήσσης: Aëropè, daughter of Catreus, king of Crete, a descendant of Minos. According to the legend which Sophocles follows here, Catreus found Aëropè with a paramour (a slave), and sent her to Nauplius, king of Euboea, charging him to drown her. Nauplius, however, spared her life, and she afterwards married Atreus. The scholiast on 1207 says that this was the story treated by Euripides in the *Κρήσσαι* (*Nauck Frag. Frag.* p. 501); with the difference, however, that Aëropè married Pleisthenes, not Atreus. The *Κρήσσαι* was produced in 438 B.C. (*Argum.* *Eur. Alc.*)

**1206** ἐπακτόν, 'imported,' 'alien'; *Tr.* 259 στρατὸν .. ἐπακτόν, cp. *O. C.*

1525 n.: *Eur. Ion* 592 πατρός τ' ἐπακτοῦ καὶ τοῦ ὧν νοθαγενῆς (bastard son of the alien Xuthus): here, a paramour, as opposed to a lawful husband.

ὁ φυτεύσας πατήρ can mean only the father of Aëropè, Catreus. Now, according to the schol. on *Eur. Or.* 812, Sophocles (in a play not named there, but which was probably the Ἀτρεὺς ἢ Μυκηναῖαι) somewhere described *Atreus* himself as drowning his false wife for a twofold crime,—adultery with Thyestes, and the theft of the golden lamb: τὴν γυναῖκα Ἀερόπην τιμωρεῖται κατ' ἀμφο...ρίψας αὐτὴν εἰς τὴν θάλασσαν, ὡς φησὶ Σοφοκλῆς. Hence it has been proposed to change πατήρ into σ' Ἀτρεὺς (Hermann), or σ' ἀνὴρ (Wolff). A simpler correction would be, ὁ σ' ἐκφύσας πατήρ. But it cannot be assumed that Sophocles must have followed here the same version which he used elsewhere. In his *Ἀλκίης*, for example, he appears to have modified the version of the *Ὀρεστεία* which he adopts in his *Electra* (see *El.*, *Introd.*, p. xliii, n. 4). The story of Aëropè's detection by Catreus is effective for the purpose here, which is to represent Agamemnon as born of a mother who had sinned before his birth. Nor is that story necessarily inconsistent with the other, that she was false to Atreus, and was drowned by him.

**1207** ἐφήκεν.. διαφθορῶν, 'consigned her as a prey,' since he charged Nauplius to drown her,—though the charge was not executed. Schol.: ὁ πατήρ Ναυπλίῳ παρέδωκεν, ἐντειλόμενος ἀποπορτώσαι· ὁ δὲ οὐκ ἐποίησεν.—Cp. *Eur. H. F.* 458 ἐτέκ-

τοιούτος ὦν τοιῶδ' ὄνειδίξεις σποράν ;  
 ὅς ἐκ πατρός μὲν εἰμι Τελαμῶνος γεγώς,  
 ὅστις στρατοῦ τὰ πρῶτ' ἀριστεύσας ἐμὴν 1300  
 ἴσχει ξύνευνον μητέρ', ἣ φύσει μὲν ἦν  
 βασιλεία, Λαομέδοντος· ἔκκριτον δέ νιν *κίωσεν*  
 δῶρμ' ἐκείνῳ ἔδωκεν Ἀλκμήνης γόνος.  
 ἀρ' ὦδ' ἄριστος ἐξ ἀριστείου δυοῖν  
 βλαστῶν ἂν αἰσχύνοιμι τοὺς πρὸς αἵματος, 1305  
 οὓς νῦν σὺ τοιοῖσδ' ἐν πόνοισι κειμένους  
 ὠθεῖς ἀθάπτους, οὐδ' ἐπαισχύνει λέγων ;  
 εὖ νυν τόδ' ἴσθι, τοῦτον εἰ βαλεῖτέ που,  
 βαλεῖτε χημάς τρεῖς ὁμοῦ συγκεκλιμένους.  
 ἐπεὶ καλὸν μοι τοῦδ' ὑπερπονουμένῳ 1310  
 θανεῖν προδήλως μᾶλλον ἢ τῆς σῆς ὑπὲρ  
 γυναικός, ἣ τοῦ σου \*γ' ὀμαίμονος λέγω ;

**1298** τοιῶδ'] τοιῶδ' Mosq. b.—ὄνειδίξεις] In L the last letter (written c) has been added by S. **1301** μητέρ'] μητέρα L. **1303** δῶρμ' ἐκείνῳ Brunck: δῶρημα κείνῳ L, with most MSS., and Ald.: δῶρημα κείνῳ r.—ἔδωκεν Heath: ἔδωκεν MSS. and Ald. **1304** ἄριστος] Porson conj. ἀριστεύς.—ἀριστείου] made in L by the 1st hand from

ομεν ὑμᾶς· πολεμοῖσι δ' ἐθρεψάμεν | ὄβ-  
 ρισμα κἀπίχαρμα καὶ διαφθοράν.

**ἄλλοις**, traditionally explained as 'mute,' is a word of unknown origin. In Athen. 277 C this verse is quoted, and the question is raised whether any one before Sophocles had used the word: the answer is a quotation from a *Τιτανομαχία* (variously ascribed to Eumelus or Arctfnus), ἐν δ' αὐτῇ πλωτοὶ χρυσώπιδες ἰχθύες ἄλλοι: with the comment, ἔχαιρε δὲ Σοφοκλῆς τῷ Ἐπικῶ κύκλῳ. The form ἄλλοψ occurs in Hes. *Scut.* 212 (ἄλλοψας ἰχθύς), and as a subst. ('fish') in the Alexandrian poets (Lycophron 598, 1375; Nicander *Alex.* 481). A third form, ἄλλοπος, is the epithet of ἰχθύς in Empedocles, v. 12. A desperate etymology is suggested in Athen. 307 C, from ἄλλεσθαι (as = ἐργεσθαι) and ὄψ, 'debarred from utterance.' Cp. Aesch. *Pers.* 578 σκύλλονται πρὸς ἀναύδων, ἐτή, | παίδων τὰς ἀμύαντων.

**1299** ἐκ πατρός μὲν, as if ἐκ δὲ μητρὸς were to follow, but the constr. changes; cp. *Tr.* 6 ἦτις πατρός μὲν κ.τ.λ. (where no δὲ follows).

**1300** ὅστις with causal force, 'one who . . . —τὰ πρῶτ', an adverbial cognate acc., like πάντ' ἀριστεύσας (*Ant.* 195).

**1301** ἴσχει, historic pres., referring

to a well-known fact (cp. *O. T.* 560 ἔρρει: *Ph.* 727 θεοῖσι πλάθει).—φύσει μὲν: the antithesis is with ἔκκριτον δέ: as her birth was royal, so her beauty marked her out to be his prize.

**1302** βασιλεία: for the initial anapaest, cp. 1172.—Λαομέδοντος, his daughter; cp. 172 Διὸς Ἄρτεμις (n.). For the anapaest in the proper name, cp. *Ant.* 11, *O. C.* 507.—Apollo and Poseidon having been defrauded by Laomedon of their recompense for building the walls of Troy, the sea-god sent a dragon into the Troad. Hesione, the false king's daughter, was doomed to be sacrificed to the monster, when Heracles slew it, and saved her. He, too, was cheated by Laomedon of his promised reward (the horses given to Tros by Zeus); he sacked Troy, and gave Hesione to Telamon. (*Il.* 5. 638 ff.: Pind. *I.* 5. 27 ff.)

**ἔκκριτον**, chosen out of the spoil, and reserved as a special meed of honour: cp. Aesch. *Ag.* 954 (of Cassandra) αἰτη δέ, πολλῶν χρημάτων ἐξάλειπτον | ἄνθος, στρατοῦ δῶρμ', ἐμοὶ ξυνέσπετο. So in Latin *exsors*, Verg. *Aen.* 8. 552 *Ducunt exsortem Aeneae* (equum).

**1304** ε. ἄριστος combines the ideas of τὸ γενναῖον and τὸ εὐγενές: cp. 636 ἐκ

Being such, makest thou his origin a reproach to such as I am? The father from whom I sprang is Telamon, who, as prize for valour peerless in the host, won my mother for his bride, by birth a princess, daughter of Laomedon; and as the flower of the spoil was she given to Telamon by Alcmena's son.

Thus nobly born from two noble parents, could I disgrace my kinsman, whom, now that such sore ills have laid him low, thou wouldst thrust forth without burial,—yea, and art not ashamed to say it? Now be thou sure of this,—wheresoever ye cast this man, with him ye will cast forth our three corpses also. It besems me to die in his cause, before all men's eyes, rather than for thy wife,—or thy brother's, should I say?

ἀριστέων. 1805 βλαστῶν] βλαστῶν L. 1807 λέγων] Burges conj. γελῶν (Eldike, ὕγγελων): Erfurd, ψέγων (as Blaydes and Hartung read): Schneidewin, βλέπων: Seyffert, πατῶν: Bergk, λείων (i.e., the Greek army). 1809 συγκαίμενους] γρ. συνεμπίδρουσ S in L. 1810 ὑπερπονουμένῳ] γρ. ὑπερπονουμένους id. 1811 προδήλων] Nauck would make this word change places with καλόν μοι in 1310.—For τῆς σῆς (which Nauck suspects), G. Wolff conj. βήσσαι ('in the glens,' referring to 720).—ὑπέρ] ὑπερ L, etc., and Ald. 1812 ἢ τοῦ σοῦ θ' ὀμαίμονος MSS. For τοῦ σοῦ θ',

πατρίας ἦκον γενεᾶς ἀριστος. The conjecture ἀριστέως is needless, and is also less suitable, since it would imply a recognised rank which Teucer did not actually hold.—ἀριστέων is probably right; but ἀριστέων (see cr. n.) would be tenable (cp. 237 δύο .. κριοῦς, *El.* 701 δύο | Λίβυες).

τοὺς πρὸς αἵματος: cp. *El.* 1125 ἢ φίλων τις ἢ πρὸς αἵματος (n.). Agamemnon had told Teucer to bring some free man to plead the cause of Ajax (1260 f.). Teucer asks, 'Why should it dishonour Ajax to have his cause pleaded by the son of Telamon and Hesione?' For the allusive plur., cp. 734, 1092.

1806 ε. τοιοῦθ' ἐν πόντοις κειμένους, 'laid low (dead), amidst such troubles,'—i.e., self-slain, under circumstances of such horror. For κειμένους cp. *Ant.* 1174 καὶ τίς φονεῖται; τίς δ' ὁ κείμενος;—ὄθει: cp. 1064 ἀμφὶ χλωρὰν ψάμαθον ἐκβεβλημένος.—οὐδ' ἐπαισχύνει λέγων, sc. ὅτι ὄθει. Agamemnon had not expressly repeated the prohibition of burial, but the whole drift of his speech was to confirm the doom pronounced by Menelaüs. It seems strange, then, that λέγων should have been so much suspected (cr. n.).—Cp. *Ph.* 929 οὐδ' ἐπαισχύνει μὴ ὀρών.

1808 ε. βαλεῖτέ που. Though ποί would better bring out the notion of 'casting forth,' που is also correct; cp.

*Ph.* 481 ἐμβαλοῦ μ' ὄπη θέλεις (not ὄποι, though εἰς ἀντλιαν etc. follows).—χῆμᾶς τρεῖς, Tecmessa, Eurysaces, and himself; all three are ready to perish in defence of the corpse. The child is still kneeling as a suppliant beside the body, and clinging to it (1180); his mother is near him. A scholiast in L understands the 'three' to be Agamemnon, Menelaüs, and Teucer—a theory which the word ἡμᾶς itself refutes. One of the later scholia, however, gives the right explanation.—συγκαίμενους, i.e. prostrate in death at his side (cp. 1306).

1810 ε. καλόν μοι, as in *Ant.* 72 θάψω· καλόν μοι τοῦτο ποιούση θανείν.—ὑπερπονουμένῳ: the only instance of this compound in the middle (as προπονουμένας in *O. T.* 685 is also unique). The active ὑπερπονεῖν occurs in *O. C.* 345.—προδήλων: cp. 229 περίφαντος .. θανέται. It is better to die in making a public protest against the wrong to Ajax, than to fall in battle for Helen's sake.

τῆς σῆς... ἢ τοῦ σοῦ θ' ὀμαίμονος λέγω; 'thy wife—or should I rather (γε) say, thy brother's?' Teucer speaks, with bitter scorn, as if he did not know or care to which of the brothers Helen belonged: at any rate, it is *their* war, and she is the pretext of it. Eustathius (p. 754. 21) thinks that this touch was suggested to Sophocles by the scornful phrases in which Achilles refers to the

- πρὸς ταῦθ' ὄρα μὴ τοῦμόν, ἀλλὰ καὶ τὸ σόν·  
ὡς εἶ με πημανεῖς τι, βουλήσει ποτὲ  
καὶ δειλὸς εἶναι μᾶλλον ἢ ἔμοι θρασύς. 1315
- XO. ἀναξ Ὀδυσσεῦ, καιρὸν ἴσθ' ἐλληλυθῶς,  
εἰ μὴ ξυνάψων ἀλλὰ συλλύσων πάρει.
- OΔ. τί δ' ἔστιν, ἄνδρες; τηλόθεν γὰρ ἤσθόμην  
βοήν Ἀτρειδῶν τῶδ' ἐπ' ἀλκίμῳ νεκρῷ. *βοήναι τῶν*
- AΓA. οὐ γὰρ κλύοντές ἐσμεν αἰσχίστους λόγους, 1320  
ἀναξ Ὀδυσσεῦ, τοῦδ' ὑπ' ἀνδρὸς ἀρτίως;
- OΔ. ποίους; ἐγὼ γὰρ ἀνδρὶ συγγνώμην ἔχω  
κλύοντι φλαῦρα συμβαλεῖν ἔπη κακά.
- AΓA. ἤκουσεν αἰσχρά· δρῶν γὰρ ἦν τοιαῦτά με.
- OΔ. τί γάρ σ' ἔδρασεν, ὥστε καὶ βλάβην ἔχειν; 1325
- AΓA. οὐ φήσ' ἑάσειν τόνδε τὸν νεκρὸν ταφῆς  
ἄμοιρον, ἀλλὰ πρὸς βίαν θάψει ἐμού.
- OΔ. ἔξεστιν οὖν εἰπόντι τάληθῆ φίλω  
σοὶ μηδὲν ἤσσου ἢ πάρος \*ξυνηρετεῖν;

Bothe conj. τοῦ σοῦ γ' (and so Seyffert, with the further change of λέγω to λέχους): Bergk, σοῦ τοῦ θ': Dobree and Martin, σοῦ τοῦδ': Hermann writes, ἡ σοῦ σοῦ θ' (and so Hartung, with μέτα for λέγω). Wecklein (*Ars* p. 77) would omit λέγω, and write ἡ τοῦ σοῦ ποτ' ἦν ὁμαίμονος: but in his ed. he gives, with Dindorf, ἡ τοῦ σοῦ

Atreidae, when he speaks of himself as ἀνδράσι μαρναμένος ἁρῶν ἕνεκα σφετεράων, 'for their lady-loves' sakes,—and asks, ἡ μοῖνοι φιλέουσ' ἀλόχους μερόπων ἀνθρώπων | Ἀτρεῖδαι; Teucer speaks, at any rate, in the same vein. The words of Eustathius prove that he read τῆς σῆς, and that he understood the text in the manner explained above: ὁ Σοφοκλῆς... ποιεῖ τὸν Τεῦκρον λέγοντα τῷ Ἀγαμέμνονι ὅτι ὁ Ἄλας διὰ τὴν αὐτοῦ γυναῖκα ἐν Τροίᾳ ἐμάχετο, ταῦτόν τι λογισάμενος τὸ διὰ τὴν αὐτοῦ καὶ διὰ τὴν τοῦ Μενελάου τοῦ ἀδελφοῦ.

For ἡ..λέγω (subjunct.), cp. Aesch. *Cho.* 1073 νῦν δ' αὖ τρίτος ἦλθέ ποθεν σωτήρ, | ἡ μόρον εἶπω;

1318 τοῦμόν, 'my interest': cp. *El.* 251 τὸ σόν σπεύδουσ' ἅμα | καὶ τοῦμόν.

1315 ἐν ἔμοι: cp. 1092 ἐν θανοῦσαν ὕβριστής.

1316 f. καιρὸν, adv.: 34 f.—The sense of ξυνάψων here is shown by that of συλλύσων: i.e., the one means 'to help in tying a knot'; the other, 'to help in loosing it.' 'If thou hast come, not to make the tangle worse—not to embroil the

feud—but to aid in solving it.' συνάπτειν is also said of bringing opponents *ἐντὸς κοηβίαις*; Eur. *Supp.* 479 ἐλπίς βροτοῖς κάκιστον, ἡ πολλὰς πόλεις | ξυνήψε: but here the metaphor is from a knot. Our word 'embroil' exactly fits συνάπτειν here, since its primary sense is 'to entangle' or 'perplex' (*embrouiller, imbrogliare*). (The phrase in *Ant.* 40 λούσ' .. ἡ φάππουσα cannot properly be compared: see n. there.)

1318 f. The conciliatory temper of Odysseus is marked at once by the courteous form of address, ἄνδρες,—by the honourable patronymic Ἀτρειδῶν,—and by the designation of Ajax as ἄλκιμος.

βοήν Ἀτρειδῶν: he had first heard the voice of Menelaüs (who made his exit at v. 1160), and then, after an interval, that of Agamemnon.

1320 f. οὐ γὰρ often introduces an indignant retort: *Ant.* 20 ΊΣ. τί δ' ἔστι; ... | ἌΝ. οὐ γὰρ τάφου νῦν, κ.τ.λ. Cp. *Ar. Ach.* 576, *Pl.* 856, *Vesp.* 836.—κλύοντές ἐσμεν=κλύομεν: cp. 1062 ἐστί.. σθένων: 1324 δρῶν.. ἦν: 1330 εἶπν.. φρονῶν.—ἀρτίως is joined with the present

Be prudent, therefore, not for my sake, but for thine own also; for, if thou harm me, thou wilt wish anon that thou hadst been a very coward, ere thy rashness had been wreaked on me.

*Enter ODYSSEUS.*

CH. King Odysseus, know that thou hast come in season, if thou art here, not to embroil, but to mediate.

OD. What ails you, friends? Far off I heard loud speech of the Atreidae over this brave man's corpse.

AG. Nay, King Odysseus, have we not been hearing but now most shameful taunts from yonder man?

OD. How was that? I can pardon a man who is reviled if he engage in wordy war.

AG. I *had* reviled him; for his deeds toward me were vile.

OD. And what did he unto thee, that thou hast a wrong?

AG. He says that he will not leave yon corpse ungraced by sepulture, but will bury it in my despite.

OD. Now may a friend speak out the truth, and still, as ever, ply his oar in time with thine?

ξυναίμονος λέγω; Gomperz suggests ἡ τοιαῦδ' ὑπὲρ | γυναικὸς οἶαν τὴν θυμῆμονος λέγω. 1016 ἡ ν' made in L from ἡν. 1020 κλύοντές ἐσμεν] κλύοντες ἐσμέν L (the same accent in Ald.). 1028 φλαύρα] φαύλα Γ. 1025 τί γὰρ σ'] In L the σ' has been added by S, who altered γὰρ to γάρ.—βλάβην] Nauck conj. μομφήν. 1028 After τῶληθῆ a letter has been erased; perhaps ι, as Dindorf thinks, comparing L's ἐναγῆ in O.T. 656, σαφῆ in An. 405. 1029 ξυνηρετεῖν Lobeck: ξυνηρεμεῖν Γ, L<sup>2</sup> (=Lb), Lc, T: ξυνηρεμεῖν L, not altered, I think, by S from ξυνηρεμεῖν, as

tense as in *El.* 347 λέγεις . . ἀρτίως ('you have just been saying').

1028 φλαύρα. In phrases denoting censure or disparagement, writers of the classical age regularly use the form φλαύρος, not φαύλος: e.g., *Her.* 7. 10 § 7 φλαύρως ἀκούειν: *Ar. Nucl.* 834 καὶ μηδὲν εἰπῆς φλαύρον ἀνδρας δεξιούς, *Lys.* 1044 φλαύρον εἰπεῖν οὐδέεν: *Antiphon or.* 5 § 30 οὗτος μὲν οὐδὲν εἶπε περὶ ἐμοῦ φλαύρον: *Xen. Cyr.* 8. 2. 12 μνησθήναι . . περὶ Κύρου φλαύρον τι: *Isocr. or.* 5 § 76 οὐδὲν ἂν λέγοι περὶ αὐτοῦ φλαύρον: *Dem. or.* 20 § 13 οὐκ οἶδα οὐδὲ λέγω φλαύρον οὐδέεν, *ib.* § 102 οὐδὲν γὰρ φλαύρον ἐρῶ σε: *or.* 21 § 208 περὶ ὧν οὐδὲν ἂν εἰποῖμι πρὸς ὑμᾶς φλαύρον ἐγώ: *or.* 22 § 12 ἵνα μηδὲν εἰπω φλαύρον.—συμβάλλειν ἔπη κακά, to pit taunts against taunts, like συμβάλλειν μάχην, ἐρον (*Eur. Med.* 522), etc. *Cr. Eur. I. A.* 830 αἰσχροὺν δέ μοι γυναῖξι συμβάλλειν λόγους.—κακά, instead of repeating φλαύρα: *cr.* 22 n.: *O. C.* 1501 σαφῆς μὲν ἀστῶν, ἐμφανῆς δὲ τοῦ ξένου.

1024 ἤκουσεν αἰσχρά: so *Ph.* 607 ὁ πάντ' ἀκούων αἰσχρά καὶ λωβήτ' ἐπη.—δρῶν γὰρ ἦν τοιαῦτά μοι: i.e., αἰσχρά ἐλεγέ μοι, since ἤκουσεν αἰσχρά implies ἐγὼ αἰσχρά ἐλεγον αὐτόν.

1025 ὥστε καὶ βλάβην ἔχειν (σε), so that you have actually been injured: *cr.* *Aesch. Eum.* 799 ὡς ταῦτ' Ὀρόστην δρῶντα μὴ βλάβας ἔχειν.—Not: 'What has he done so bad that it is fraught with harm?' (like *Eur. Ion* 1350 ἔχει δέ μοι τί κέρδος ἢ τίνα βλάβην);

1026 ε. οὐ φήσ' ἔδασιν . . ἀλλὰ . . θάψαι: *cr.* *Her.* 7. 104 οὐκ ἔδω φεύγειν . . ἀλλὰ μένοντας . . ἐπικρατεῖν. So in *O. T.* 241 ὥθειν depends on αὐδῶ supplied from ἀπαυδῶ (*veio*) in 236.—ταφῆς ἄμοιρον, without its due μοῖρα of funeral rites. In *An.* 1071 ἄμοιρος (without ταφῆς) has this sense, the context sufficing to define it,—ἄμοιρον, ἀκτέριστον, ἀνόσιον νέκυν.

1029 ξυνηρετεῖν is Lobeck's certain correction of the MS. reading, ξυνηρεμεῖν. The latter would be formed from an adj.

- ΑΓΑ. εἶπ'· ἧ γὰρ εἶην οὐκ ἂν εὖ φρονῶν, ἐπεὶ 1330  
 φίλον σ' ἐγὼ μέγιστον Ἀργείων νέμω.
- ΟΔ. ἀκούε νυν. τὸν ἄνδρα τόνδε πρὸς θεῶν·  
 μὴ τλῆς ἄθαπτον ᾧδ' ἀναλγήτως βαλεῖν·  
 μηδ' ἧ βία σε μηδαμῶς νικησάτω 1335  
 τοσόνδε μισεῖν ὥστε τὴν δίκην πατεῖν.  
 καῖμοι γὰρ ἦν ποθ' οὗτος ἔχθιστος στρατοῦ,  
 ἐξ οὗ κράτησα τῶν Ἀχιλλείων ὄπλων·  
 ἀλλ' αὐτὸν ἔμπας ὄντ' ἐγὼ τοιόνδ' ἐμοὶ  
 οὐκ \*ἀντατιμάσαιμ' ἂν, ὥστε μὴ λέγειν 1340  
 ἐν' ἄνδρ' ἰδεῖν ἄριστον Ἀργείων, ὅσοι  
 Τροίαν ἀφικόμεσθα, πλὴν Ἀχιλλέως.  
 ὥστ' οὐκ ἂν ἐνδίκως γ' ἀτιμάζοιτό σοι·  
 οὐ γάρ τι τοῦτον, ἀλλὰ τοὺς θεῶν νόμους  
 φθείροις ἂν· ἄνδρα δ' οὐ δίκαιον, εἰ θάνοι,  
 βλάπτειν τὸν ἐσθλόν, οὐδ' ἐὰν μισῶν ζυκρῆς. 1345

Dindorf reports; the τ seems clearly due to the 1st hand: see Autotype facsimile, p. 16a, line 1. Above *ξυνηρημεῖν* is the gloss *συμφωνεῖν*. *ξυνηρημεῖν* is also the reading of A and the other mss., and Ald. 1330 *εἶπ'· ἧ γὰρ*] made in L from *ἐπεὶ γ' ἂν*, and barely legible; a later hand has written *εἶπ' ἧ γ' ἂν* in the margin. *ἧ που γ' ἂν* (with γρ. *εἶπ' ἧ γ' ἂν*) Γ: *εἶπ' ἧ γὰρ ἂν εἶπεν Δ*. 1332 *νυν*] γοῦν Lips. b. 1335 *τοσόνδε*] τὸ σὸν δε L (*σὸν* corrected from *σόν*). It has been reported that L's original reading was τὸ σὸν δε: but (as can be seen in the Autotype facsimile, p. 16a, line 7)

*ξυνηρημος*, which does not occur, but which would be like *εὐρημος*, etc. (*εἰρη- μόν*, oar). *ξυνηρητεῖν* is formed from *ξυνηρητής* (*εἰρητής*, oarsman), a word recorded by Photius, who explains it by *σύμφωνος*, and compares *ἀνηρητής* (Aesch. *Theb.* 283 *ἀνηρητάς ἐχθροῖσι*). In Eur. fr. 776. 3 (from Stobaeus *Flor.* 93. 2), ἀρ' ἄλλος αὐτοῖς ὄτι τυφλὸς συνηρηφεί, Meineke restored *συνηρητεῖ*. In Eur. fr. 282. 7 the best texts of Athenaeus (413 D) have οὐδ' αὖ πένεσθαι καὶ ξυνηρητεῖν τόχαις, though Schweighäuser, following Valckenār, gave *ξυνηρητεῖν*: the true reading there, however, is found in Galen's quotation of the verse (vol. 1. p. 23), viz., *καξυνηρητεῖν*. [Hesychius gives *ξυνηρητίσεις*: *συνήσεις*. *συσυγήσεις*. Lobeck proposed to read *ξυνηρητίσεις*: but the interpretation by *συσυγήσεις* seems rather to favour a conjecture (Ruhnken's?) mentioned in Alberti's ed. of Hesychius, vol. II. p. 707, *ξυνηρητίσεις*.]

For the metaphor, cp. *Ani.* 541 *ξύπλου* (n.). In Aesch. *Ag.* 842 the king says of Odysseus, *ζευχθεὶς ἔτοιμος ἦν ἐμοὶ σειραφόρος*.

1330 *ἧ γὰρ εἶην οὐκ ἂν εὖ φρονῶν*, sc. *εἰ μὴ ἐξείη σοι εἰπεῖν*. For the elliptical use of οὐ γὰρ, cp. *O. T.* 82, 318 (and Append. to *O. T.*, p. 221): Thuc. I. 11. § 4 *δῆλον δέ* (sc. *ὅτι μάχη ἐκράτησαν*)· τὸ γὰρ ἔρωμα. . οὐκ ἂν ἐπειχίσαντο.—For the place of οὐκ after *εἶπεν*, cp. 1140.

1331 *φίλον* . . *μέγιστον*, as in *Ph.* 585 *οὗτος δέ μοι | φίλος μέγιστος*: *El.* 46 *μέγιστος* . . *δορυξένων*.

1332 *τλῆς*: cp. 411 *ἔτλη*, and 1384. —*βαλεῖν* = *προβαλεῖν*, as in 1308.

1334 *εἰ βία*. The definite article indicates that *βία* is a half-personified agency, as *νικησάτω* also implies: 'violence' is here the impulse which may tempt a strong man to abuse his strength. A parallel to this use of *ἡ βία* occurs in a fragment of the tragic poet Moschion (fr. 6. v. 15 in Nauck *Trag. Frag.* p. 814),



AG. Speak: else were I less than sane; for I count thee my greatest friend of all the Greeks.

OD. Listen, then. For the love of the gods, take not the heart to cast forth this man unburied so ruthlessly; and in no wise let violence prevail with thee to hate so utterly that thou shouldst trample justice under foot.

To me also this man was once the worst foe in the army,—from the day that I became master of the arms of Achilles; yet, for all that he was such toward me, never would I requite him with indignity, or refuse to avow that, in all our Greek host which came to Troy, I have seen none who was his peer, save Achilles. It were not just, then, that he should suffer dishonour at thy hand; 'tis not he, 'tis the law of Heaven that thou wouldst hurt. When a brave man is dead, 'tis not right to do him scathe—no, not even if thou hate him.

there has been no erasure of an accent on *δε*. 1337 [κράτησα] κράτησα MSS. and Ald.—Nauck thinks this v. spurious. 1338 In L the σ of *ἔμπασι* has been added by S.—*ἔμπης* τ. 1339 οὐκ ἀντατιμάσαιμ' Bothe: οὐκ οὐν ἀτιμάσαιμ' L (οὐν made from *ἄν* by an early hand). A few MSS., including Γ and Pal., have οὐκ ἄν ἀτιμάσαιμ', which Triclinius corrected by reading οὐκ ἄν γ'. But the prevalent reading was οὐκ οὐν (as A and Ald.), or οὐκ οὐν. Döderlein proposed οὐ κἄν ἀτιμάσαιμ': Elmsley, οὐ τᾶν, as Seyffert and Blaydes read: Rauchenstein, οὐχ ᾧδ'. 1344 εἰ θάνοι] Wunder writes εἰ θάνη.

where he is describing the primitive life of mankind;—*ἦν δ' ὁ μὲν νόμος | ταπεινός, ἡ βία δὲ σύνθρονος Διός*.—*πατείν*: cp. *Ant.* 745 *τιμάς γε τὰς θεῶν πατῶν*.

1336 ζ. *ἔχθιστος*, 'my worst foe,'—the active and passive senses being blended.—*κράτησα*: cp. 308 *θῶύξεν*.

1338 ζ. *ἔμπασι* = *δμοσι*, as in 122, where *καίπερ* is added to the participle.

*ἀντατιμάσαιμ'*. The choice lies between this correction by Bothe of L's οὐκ ἄν ἀτιμάσαιμ', and Elmsley's οὐ τᾶν ἀτιμάσαιμ'. The best reason for preferring *ἀντατιμάσαιμ'* is a palaeographical one, viz., that a change of OTKAN into OTKAN (T into K) is rather less probable than a loss of T in OTKAN(T)A-TIMASAIM, seeing that *ἀτιμάω* was a familiar word, while *ἀντατιμάω* was unfamiliar. There is no force in the objection that *ἀντ-* in the compound is unfitting (since Ajax had not 'dishonoured' Odysseus); the reciprocity marked by *ἀντ-* is simply that of overt hostility. As to the *οὐκ οὐν* (or οὐκ ὄν) of the later MSS., it was evidently a makeshift, only less feeble than the Triclinian οὐκ ἄν γ'.

*ἀντατιμάω* occurs nowhere else, but is formed like *ἀνταδικεῖν*.

1340 ἦν ἄνδρ' ἄριστον: cp. *Ph.* 1344 *Ἑλλήνων ἕνα | κριθῆν' ἄριστον*. See also *O. T.* 1380 (n.), *O. C.* 563 (n.).

1341 πλὴν Ἀχιλλεύου. The rank of *heros ab Achille secundus* (*Hor. Sat.* 2. 3. 193) is ascribed to Ajax in the *Iliad* (2. 768 f., 17. 279 f.), and by later poets; Alcaeus fr. 48 *Ἄλαν, τὸν ἄριστον πῆθ' Ἀχιλλεῖα*: *Pind. N.* 7. 27 *κράτιστον Ἀχιλλεύου ἄτερ*.

1343 τοῖς θεῶν νόμοις. The injury done will not be to the senseless clay, but rather to the *νέστεροι θεοί*, to whom the dead belong (*Ant.* 1070), and to their unwritten laws, 'which live for ever' (*ib.* 456). Cp. 1129 f.

1344 ζ. τὸν ἑσθλὸν ἄνδρα is object to *βλάπτειν*. Some take τὸν ἑσθλὸν as subject, and *ἄνδρα* alone as object. But (a) the *merit* of the dead man comes into account here; cp. 1355; and (b) οὐ δίκαιον puts the precept on the broadest ground; it is not merely a point of honour for the *ἑσθλός*.—εἰ θάνοι: for the opt. in general statement, cp. 521 *εἰ . . πάθοι* (n.).

ΑΓΑ. σὺ ταῦτ', Ὀδυσσεῦ, τοῦδ' ὑπερμαχεῖς ἐμοί;

ΟΔ. ἔγωγ' ἐμίσουν δ', ἥνικ' ἦν μισεῖν καλόν.

ΑΓΑ. οὐ γὰρ θανόντι καὶ προσεμβῆναί σε χρή;

ΟΔ. μὴ χαῖρ', Ἀτρεΐδη, κέρδεσιν τοῖς μὴ καλοῖς.

ΑΓΑ. τὸν τοι τύραννον εὐσεβεῖν οὐ ῥάδιον.

1350

ΟΔ. ἀλλ' εὖ λέγουσι τοῖς φίλοις τιμὰς νέμειν.

ΑΓΑ. κλύειν τὸν ἐσθλὸν ἄνδρα χρή τῶν ἐν τέλει.

ΟΔ. παῦσαι· κρατεῖς τοι τῶν φίλων νικῶμενος.

ΑΓΑ. μέμνησ' ὁποῖω φωτὶ τὴν χάριν δίδως.

ΟΔ. ὄδ' ἐχθρὸς ἀνὴρ, ἀλλὰ γενναῖός ποτ' ἦν.

1355

ΑΓΑ. τί ποτε πῆσεις; ἐχθρὸν ᾧδ' αἰδεῖ νέκυν;

ΟΔ. νικᾷ γὰρ ἀρετὴ με τῆς ἐχθρας πολύ.

1346—1360 Nauck thinks with Leeuwen that the order of the verses in this stichomuthia was originally as follows: 1346, 1347, 1358—67, 1348—57, 1368, 1369. 1347 ἔγωγ' ἐμίσουν δ'... καλόν] ἔγωγ' ἐμίσουν ἥνικ' ἦν μισεῖν δέων Lips. b. 1348 σε χρή] Leeuwen conj. με χρή, which Nauck and Mekler receive. 1352 Eustath. p. 800. 9 quotes thus, τὸν ἐσθλὸν ἄνδρα χρή κλύειν τῶν ἐν τέλει. So, too, schol. on *Il.*

1346 ταῦτ', adverbial cognate acc. with ὑπερμαχεῖς; so *O. T.* 264 ἀνθ' ὧν ἐγὼ τὰδ', ὡς περὶ τοῦμοῦ πατρός, | ὑπερμαχοῦμαι (where τὰδ' is the reading of the MSS., and τοῦδ' only a conjecture).

1347 ἔγωγ' cp. 104.—ἥνικ' ἦν μισεῖν καλόν: i.e., while he was a living and a sane foe. Even before his death, the demented Ajax had won the pity of Odysseus (121).

1348 οὐ γὰρ: cp. 1320.—προσεμβῆναι: προσ- refers to ἐμίσουν: 'in addition to'—in continuation of—that former enmity. Cp. *El.* 456 ἐχθροῖσιν αὐτοῦ ζῶντ' ἐπεμβῆναι ποθί. Aesch. *Ag.* 884 ὡστε σύγγονον | βροτοῖσι τὸν πεσόντα λακτίσαι πλέον. Sopater (in Walz *Rhet. Graec.* IV. 550) remarks that it is characteristic of Athenians, τοῖς πρότερον ἠδικηκόσι κειμῆνοις ὑστερον μὴ ἐπεμβάινειν: as Aristophanes says of himself (alluding to Cleon), κοῦκ' ἐτόλμησ' ἀθθῖς ἐπεμπεθῆσ' αὐτῷ κειμῆν. So Plut. *Flam.* 21 (speaking of Scipio's conduct towards Hannibal after Zama) οὐδὲν ἐπετόλμησεν, οὐδ' ἐπενέβη τῇ τύχῃ τοῦ ἀνδρός.

1349 Ἀτρεΐδη is propitiatory (cp. 1319).—κέρδεσιν τοῖς μὴ καλοῖς. The κέρδη meant are unworthy personal triumphs,—assertions of power which violate some higher law. It is in the same sense that Teiresias replies to Creon's taunt against the μαντικὸν γένος,—τὸ δ' ἐκ τυρ-

άντων ἀσχοκέρδειαν φιλεῖ (*Ant.* 1056). Cp. Moschion fr. 7. 1 τί κέρδος οὐκ ἐδντας ὑβρίζειν νεκρούς;

1350 τὸν τοι τύραννον εὐσεβᾶν οὐ ῥάδιον. This is the first symptom that Agamemnon's resolve has been shaken: he feels dimly that there is a conflict of duties. As a king, he must uphold the common weal, and punish treason (such as Ajax seemed guilty of). It is εὐσεβῆς to do that. But what if, in doing so, he violates εὐσεβεία on another side,—that represented by the θεῶν νόμοι of which Odysseus spoke (1343)? A somewhat similar utterance of Agamemnon, when perplexed by the demands upon him, occurs in fr. 481: οὐ γὰρ τις ἂν δύναιτο πρῶράτης στρατοῦ | τοῖς πᾶσιν εἶξαι καὶ προσαρκέσαι χάριν.

1351 ἀλλ' εὖ λέγουσι. If it is not easy for a king to see his course of duty clearly, he can at least pay regard to his friends, when they offer good advice; as Haemon says to Creon, καὶ τῶν λεγόντων εὖ καλὸν τὸ μανθάνειν (*Ant.* 723).—τιμὰς νέμειν: for the plur., cp. *El.* 355 τῷ τεθνηκότι | τιμὰς προσάπτειν (where the sense is simply 'to honour,' not, 'to render rites').

1352 κλύειν τὸν ἐσθλὸν ἄνδρα: i.e. 'An ἐσθλὸς ἀνὴρ, such as thou art, ought to defer to his king, instead of seeking to overrule him.' The words seem also to

- AG. *Thou*, Odysseus, thus his champion against me?  
 OD. I am; yet, hated him, when I could honourably hate.  
 AG. And shouldst thou not also set thy heel on him in death?  
 OD. Delight not, son of Atreus, in gains which sully honour.  
 AG. 'Tis not easy for a king to observe piety.  
 OD. But he can show respect to his friends, when they counsel well.  
 AG. A loyal man should hearken to the rulers.  
 OD. Enough:—the victory is thine, when thou yieldest to thy friends.  
 AG. Remember to what a man thou showest the grace.  
 OD. Yon man was erst my foe, yet noble.  
 AG. What canst thou mean? Such reverence for a dead foe?  
 OD. His worth weighs with me far more than his enmity.

10. 224 (*Anecd. Paris.* 3 p. 87. 5). 1355 παύσαι] Markland conj. πάσαις (sc. ψήφοις). 1356 ἀνὴρ] ἀνὴρ MSS.—Brunck, ἀνὴρ δδ' ἐχθρός. 1357 ἀρετή] In L the 1st hand wrote ἡ ἀρετή: this has been corrected into ἀρετή. Other MSS. have ἡ ἀρετή (Γ, etc.), or ἡ ῥετή (Α, etc., and so Ald.).—με] G. Wolff conj. γε, or τὰ: Blaydes adopts the latter.—πολύ] πλέον Lips. b.—Nauck conj. πάρος: Mekler, νικᾷ γὰρ ἀρετὴ με' τῆς δ' ἐχθρας ἔλις.

glance at the alleged disloyalty of Ajax. Cp. *Ani.* 666 ἄλλ' ὃν πόλις στήσει, τοῦδε χρὴ κλύειν. *Rh.* 925 τῶν γὰρ ἐν τέλει κλύειν | τὸ τ' ἐνδικόν με καὶ τὸ συμφέρον ποιεῖ.—For τῶν ἐν τέλει, see *Ani.* 67 n.

1355 παύσαι is said in a gentle and kindly tone; 'Be content; you have the best of it,—it is your own true interest that prevails,—when you allow yourself to be overruled by a prudent friend.' Cp. 330, 484: *Aesch. Ag.* 941 ΚΑ. τοῖς δ' ὀλβίοις γε καὶ τὸ νικᾶσθαι πρέπει. | ΑΓ. ἦ καὶ σὺ νικῆν τήνδε δῆριος τίαις; | ΚΑ. πιθοῦ· κρατεῖς μέντοι παρὲς ἐκῶν ἐμοί [vulg. κράτος . . πάρος γ']. *Isocr. or.* 9 § 44 πολλὰ μὲν τῶν χρωμένων ἠττώμενος (often yielding to his familiar friends), πάντα δὲ τῶν ἐχθρῶν περιγυγνόμενος.—τῶν φίλων: for the gen., cp. *Eur. Med.* 315 κρεισσόνων νικώμενοι: *Ar. Nub.* 1087 ἦν τοῦτο νικηθῆς ἐμοῦ.

1356 ποτὲ refers to ἐχθρός as well as γενναῖος. The feud dated, indeed, only from the δῆλων κρίσις (1337): but ποτὲ means merely, 'in his lifetime.'

1356 ἐχθρὸν δδ' αἰδέσθαι νίκην; Agamemnon's case is now hopeless; he has allowed Odysseus to narrow the argument down to a personal question,—just as Teucer did with Menelaüs (1134 n.).

1357 νικᾷ γὰρ: 'Yes, for with me his worth is far more potent—weighs far more—than his enmity.' τῆς ἐχθρας is a genitive of comparison, depending on the notion of superiority contained in νικᾷ: = ἡ ἀρετὴ πολὺ κρείσσων ἐστὶ μοι τῆς ἐχθρας. There is no parallel for such a genitive after νικᾷ: but it is quite intelligible, and seems not too bold for the poet's style. (Eustathius p. 842. 10 takes τῆς ἐχθρας as depending on πολὺ:—καινώς τὸ πολὺ ἀντι τοῦ πλέον ληφθέν.)

It is very improbable that the text is corrupt. The context in verses 1355 f. at once proves that the words ἀρετὴ and ἐχθρας are genuine; and the article before ἀρετὴ confirms τῆς. As νικᾷ also is presumably sound, the fault, if any, would have to be sought in πολὺ, for which neither πλέον nor πάρος is a tolerable substitute; or else in με. Now in a reply to the question, ἐχθρὸν δδ' αἰδέσθαι νίκην; we should expect some reference by Odysseus to his own feeling; and v. 1358 (τοιοῖδε μέντοι φῶτες κ.τ.λ.) further indicates that in the preceding verse he actually did refer to himself. Hence the only correction of με which would solve the difficulty of the genitive, viz. τὰ, is unsatisfactory.

- ΑΓΑ. τοιοῖδε μέντοι φῶτες ἔμπληκτοι βροτῶν. 1360  
 ΟΔ. ἢ κάρτα πολλοὶ νῦν φίλοι καῦθις πικροί.  
 ΑΓΑ. τοιούσδ' ἐπαινεῖς δῆτα σὺ κτᾶσθαι φίλους; 1360  
 ΟΔ. σκληρὰν ἐπαινεῖν οὐ φιλῶ ψυχὴν ἐγώ.  
 ΑΓΑ. ἡμᾶς σὺ δειλοὺς τῆδε θῆμέρα φανείς.  
 ΟΔ. ἀνδρας μὲν οὖν Ἑλλησι πᾶσιν ἐνδίκους.  
 ΑΓΑ. ἀνωγας οὖν με τὸν νεκρὸν θάπτειν ἔαν;  
 ΟΔ. ἔγωγε· καὶ γὰρ αὐτὸς ἐνθάδ' ἴξομαι. 1365  
 ΑΓΑ. ἢ πάνθ' ὅμοια πᾶς ἀνὴρ αὐτῷ πονεῖ.  
 ΟΔ. τῷ γὰρ με μᾶλλον εἰκὸς ἢ μαντῷ πονεῖν;  
 ΑΓΑ. σὸν ἄρα τοῦργον, οὐκ ἐμὸν κεκλήσεται.  
 ΟΔ. ὡς ἂν ποήσης, πανταχῆ χρηστός γ' ἔσει.

**1358** ἔμπληκτοι] ἐκπληκτοι Ien., and so Ald.—βροτῶν L (with οἷσ written above by a late hand), Pal., T, etc., and Ald.: βροτοῖς A, with D, Harl., and several others.—Wecklein conj. τρώπων (as a gen. of relation, 'in their character'). **1360** δῆτα] made in L from δῆ, by a later hand.—σὺ κτᾶσθαι] συγκτᾶσθαι Aug. c.—For δῆτα σὺ κτᾶσθαι Nauck conj. δῆ σὺ καὶ κτήση (κτῆσει). **1362** δειλοὺς] L has εἰ in an erasure (from υ).—τῆδε θῆμέρα] τῆδέ θ' ἡμέρα L (the ε subscript from a late hand). Cp. 756.—τῆδ' ἐν ἡμέρα Erfurdt.—φανείς made in L by a late hand from φανείσ.—G. Wolff writes φανείσ; (interrogative). **1366**—**1369** These four verses are suspected by Morstadt. **1366** ὅμοια L (corrected by a late hand from ὅμοια), with most MSS., and

**1358** τοιοῖδε..φῶτες..βροτῶν: 'such men, however, are the unstable of mankind';—such, namely, as relent like Odysseus. βροτῶν, L's reading, is strongly confirmed by the exactly similar pleonasm in *O. C.* 280 f., *φυγὴν δέ του | μῆπω γενέσθαι φωτὸς ἀνοσίου βροτῶν*. Cp. also *Od.* 17. 587 *οὐ γὰρ πῶ τινας ὧδε καταθνητῶν ἀνθρώπων | ἀνέρες κ.τ.λ.*: 23. 187 *ἀνδρῶν δ' οὐ κέν τις ζωὸς βροτῶν*. The *v. l.* βροτοῖς would be an ethic dat., 'in men's judgment' (cp. 1363). It has more point than its rival: but this seems a case in which a tenable reading, with the stronger evidence on its side, should be preferred to a more attractive variant. ἔμπληκτοι (from ἐμπλήσσω, to 'rush' or 'dash' in), 'impulsive,' with the notion of 'inconstant': Eur. *Tr.* 1205 (*αἱ τόχαι*) ἔμπληκτος ὡς ἀνθρωπος, ἀλλοτ' ἄλλοσε | πηδῶσι. Plat. *Lys.* 214 C *μηδέποτε ὁμοίους μῆδ' αὐτοὺς αὐτοῖς εἶναι, ἀλλ' ἐμπλήκτους τε καὶ ἀσταθμήτους*. Plut. *Ευριπίδης* 3 *ἐμπληκτὸν ὄντα καὶ φορᾶς μεστὸν ἀβεβαίον καὶ ὀφέλας*. **1360** καῦθις: *adhis* = 'afterwards,' as in *Tr.* 270, *Ant.* 1204.—πικροί, *infernus*: Aesch. *Cho.* 234 *τοὺς φιλτάτους γὰρ οἶδα νῦν ὄντας πικροῦς*. Cp. *O. C.* 615 *τὰ τερπνὰ*

*πικρὰ γίνεται καῦθις φίλα*: and above, 679 ff.

Odysseus is here replying to the taunt that he is ἔμπληκτος, inconstant. 'It is common enough for friendship to turn into bitterness. When, therefore, I forget the later enmity of Ajax, and remember only his good service, I am merely condoning a very ordinary change.' There is also a gentle hint that Agamemnon, who had professed so much *φιλία* (1331), is becoming a little *πικρός*.

**1360** τοιούσδ'. Agamemnon retorts: 'Do you recommend, then, friends who change as Ajax did?'—ἐπαινῶ with inf., as in *El.* 1322, *O. C.* 664 f.

**1361** ἐπαινεῖν: Odysseus borrows the other's word only in order to parry his question.—σκληρὰν..ψυχὴν: this phrase denotes the stubborn *fortitude* of Heracles in *Tr.* 1260 (n.).

**1362** δειλοὺς..φανείς, make us appear so to men. Cp. 1020 *φανείσ* (n.).—τῆδε θῆμέρα: 756 n. He is now ready to yield, and hesitates only from fear of public opinion.

**1363** μὲν οὖν, *inimio*: *O. T.* 705.—Ἑλλησι, ethic dat.: 1282 (n.).

**1366** ἔγωγε: cp. 104, 1347.—ἐνθάδ'

- AG. Nay, such as thou are the unstable among men.  
 OD. Full many are friends at one time, and foes anon.  
 AG. Dost thou approve, then, of our making such friends?  
 OD. 'Tis not my wont to approve a stubborn soul.  
 AG. Thou wilt make us appear cowards this day.  
 OD. Not so, but just men in the sight of all the Greeks.  
 AG. So thou wouldst have me allow the burying of the dead?  
 OD. Yea: for I too shall come to that need.  
 AG. Truly in all things alike each man works for himself!  
 OD. And for whom should I work rather than for myself?  
 AG. It must be called thy doing, then, not mine.  
 OD. Call it whose thou wilt, in any case thou wilt be kind.

Ald.: *δμοια* Ien., Mosq. b.—*πονεί*] *φρονεί* Γ: *φιλεί* Ien., Mosq. b. 1367 *πονείν*] L has *φρο.* written above, but with a line drawn through it. *φρονείν* Γ. 1368 *ἀρα* A, etc., and Ald.: *ἀρα* L.—Porson (on Eur. *Ph.* 1366) conj. *σόν γ' ἀρα* (some of the later MSS. having *σόν γὰρ ἀρα*): Elmsley, *σόν τ' ἀρα* (and so Hermann). 1369 *ποίησις*] *ποίησις* L (made from *ποιήσις*).—*πανταχῆ*] *πανταχῆ* L, etc.: *πανταχοῦ* A, etc., and Ald.—*χρηστός γ' ἔσει*] In L the 1st hand wrote *χρηστός ἔσει*: an early hand (perhaps S) has inserted γ', but without altering the accent on *ος*, which is, indeed, a mere dot. (Γ, Harl., and others also omit γ'.)—F. W. Schmidt conj. *ὅς ἂν ποιήσῃ* (not *ῃς*), *πανταχῆ χάρις γε σή*: Wecklein (*Ars* p. 29), *ὅς ἂν ποιήσῃ, πανταχῆ χρηστός σύ γ' εἰ*.

*ἔσομαι, sc. τὸ θάπτεσθαι.* Cp. *O. T.* 1158 *ἀλλ' εἰς τὸδ' ἔξει, sc. εἰς τὸ δλέσθαι.* Eur. *H. F.* 1356 *εἰ τοῖθ' ἰκέσθαι, δάκρυ' ἀπ' ὀμμάτων βαλεῖν.* Here *ἐνθάδε*=*ἐκεῖσε*: cp. *Ph.* 304 *οὐκ ἐνθάδ' οἱ πλοῖ (=δεῦρο).*

1366 *ἢ πάνθ' ὁμοια.* Many editors place a colon after *δμοια*, explaining the phrase as a proverb: 'It is always so: every man works for himself.' One of the later scholia gives this view: *ὄντως πάντα τὰ ἀνθρώπινα ὁμοια· πᾶς γὰρ ἀνθρώπος τὴν ἑαυτοῦ πραγματεύεται σωτηρίαν.* (Cp. Terence *Phormio* 264 *ecce autem similia omnia: omnes congruunt* etc.) This may be right; but the somewhat homely proverb seems rather too abrupt here for Sophocles. I still prefer the simpler view that *δμοια* is adverbial: 'in all things alike every man works for himself.' Even in the matter of giving burial to another man a selfish motive enters. For *ἀντὶ* as dat. of interest with *πονεί*, cp. Eur. *H. F.* 388 *Μυκηναῶν πονῶν τυράννῳ.*—Some understand, 'every man does deeds like himself,'—works in his characteristic way,—meaning that Odysseus is, as usual, *φίλαντρος*. This seems too artificial.

1367 *τῷ γὰρ με μᾶλλον κ.τ.λ.* Odysseus frankly accepts the imputation of selfishness, which helps his cause by making the favour seem done to *him*. Cp. *Ant.* 736 *ἀλλω γὰρ ἢ μοι χρῆ με τήσδ' ἀρχεὺν χθονός;*

1368 *σόν* appears better than *σόν γ'* here: the *σόν γὰρ ἀρα* in a few of the inferior MSS. was probably a conjectural attempt to restore the metre, when *ἀρα* had become *ἀρα*.

1369 *ὡς ἂν ποιήσῃ, i.e.,* whether you make the deed your own, or merely consent to others doing it. For *ὡς ἂν*, 'in whatever way,' cp. Plat. *Legg.* 881 D *κολαζόντων αὐτὸν . . ὡς ἂν ἐθέλωσι*: *Sympr.* 181 A *ἐν τῇ πράξει, ὡς ἂν πράξῃ, τοιοῦτο ἀπέβη*: *Crat.* 424 E *ὡς ἂν, οἶμαι, δοκῇ ἐκάστη ἢ εἰκὼν δεῖσθαι ἐκάστου φαρμάκου.* Apoll. Rhod. 2. 345 *καὶ τὰ μὲν ὡς κε πέλῃ, τὼς ἔσσεται.* Elsewhere in Sophocles *ὡς ἂν*= 'in order that': *655; O. T.* 329; *O. C.* 72; *Ant.* 215; *Ph.* 129, 826; fr. 816; fr. 1019. 11.—*πανταχῆ*, 'in every case': cp. 1241; *Ant.* 634 *πανταχῆ δρώντες*, 'however we act' (n.).—*χρηστός γ'*, good and kind, *at least*,—even if only passive in the matter.

λωβητὸν αὐτὸν ἐκβαλεῖν ταφῆς ἄτερ.  
 τοιγάρ σφ' Ὀλύμπου τοῦδ' ὁ πρεσβεύων πατήρ .  
 μνήμων τ' Ἐρινύς καὶ τελεσφόρος Δίκη. 1390  
 κακούς κακῶς φθείρειαν, ὥσπερ ἤθελον  
 τὸν ἄνδρα λώβαις ἐκβαλεῖν ἀναξίως.  
 σὲ δ', ὦ γεραίου σπέρμα Λαέρτου πατρός,  
 τάφου μὲν ὀκνῶ τοῦδ' ἐπιψαύειν ἔαν,  
 μὴ τῷ θανόντι τοῦτο δυσχερὲς ποιῶ. 1395  
 τὰ δ' ἄλλα καὶ ξύμπρασσε, κεῖ τινα στρατοῦ  
 θέλεις κομίζεω, οὐδὲν ἄλγος ἐξομεν.  
 ἐγὼ δὲ τᾶλλα πάντα πορσυνῶ· σὺ δὲ  
 ἀνὴρ καθ' ἡμᾶς ἐσθλὸς ὧν ἐπίστασο.  
 ΟΔ. ἀλλ' ἤθελον μὲν· εἰ δὲ μὴ 'στί σοι φίλον 1400  
 πράσσειν τὰδ' ἡμᾶς, εἰμ', ἐπαινέσας τὸ σόν.

ΤΕΤ. ἄλις· ἦδη γὰρ πολὺς ἐκτέταται

1390 λωβητὸν αὐτὸν] In L λωβητὸν and the αὐ of αὐτὸν are written small, in an erasure. The erased letters were probably λωβη, the scribe having at first omitted αὐτὸν. 1390 ἐρινύς made in L from ἐρινύς. 1391 φθείρειαν] εἰ made from ἦ in L, where two or three letters have been erased after the word. 1393 Λαέρτου] Λαρίου τ (Λαερτίου Γ). 1395 πο ὦ L. The space would suggest that ι has been erased, but, if so, the erasure has left no trace. 1396—1398 Nauck brackets

often occurs when the mention of the other person or persons is an afterthought: O.C. 462 αὐτός τε παῖδες θ' αἶδε (n.).

1390 'Ὀλύμπου τοῦδ': cp. O.C. 1654 γῆν τε προσκινουῖθ' ἄμα | καὶ τὸν θεῶν Ὀλυμπον: *Ani.* 758 τόνδ' Ὀλυμπον ('by the heaven above us').—πρεσβεύων: cp. fr. 248 ('Ἰραχέ) μέγα πρεσβεύων | Ἄργους τε γούαις Ἦρας τε πάγοις.

1390 μνήμων: so Aesch. *P.V.* 516 μνήμονες τ' Ἐρινύες: *Συμπ.* 381 εὐμήχανοι τε καὶ τέλειοι κακῶν | τε μνήμονες Σεμναί.—Δίκη the avenger is here associated with the Erinys, as in *Tr.* 808 ὧν σε ποίνιμος Δίκη | τίσαιτ' Ἐρινύς τ', and Aesch. *Ag.* 1432 f.—τελεσφόρος, the epithet of Μοῖρα in Aesch. *P.V.* 511.

1391 ε. κακούς κακῶς: 1177 n.—τὸν ἄνδρα. It seems needless to write τόνδ', since a reference to Ajax has just preceded (v. 1388 αὐτόν).—λώβαις, a modal dat. like φοναῖς in *Ani.* 1003.

1393 Λαέρτου: cp. 1 Λαρίου (n.). The mode of address is honorific, like Ἄτρεΐδη in 1349.

1394 ε. τάφου.. ἐπιψαύειν. Odysseus cannot be allowed to touch the body, or to assist in carrying it to the grave, or

to join in pouring the *χοαί* at the time of interment. It is this intimate participation which is poetically expressed by the phrase τάφου ἐπιψαύειν. (Morstadt wished to read νεκροῦ instead of τάφου, but this would unduly narrow the sense.)

On the other hand, Odysseus is at liberty to assist in protecting the funeral from interruption by the Greek army. He may be a spectator of the rites, though not a participator; and he may bring with him (κομίζεω) any one he pleases. This is what seems to be meant by τὰ δ' ἄλλα καὶ ξύμπρασσε: where it should be noted that καὶ is not 'both' (as if answering to the καὶ in κεῖ τινα στρατοῦ), but emphasises the verb,—'in all else do cooperate'—as you wish to do. That is, ξύμπρασσε alludes to the request of Odysseus in 1378 f., συνθάπτειν . . καὶ ξυμπονεῖν, and must therefore refer, in part at least, to something connected with the obsequies—not solely to friendly offices of a different kind, such as care for Tecmessa and Eurysaces; though it may include these.

μὴ τῷ θανόντι κ.τ.λ. It might be displeasing to the spirit of the dead if Odysseus were allowed to touch the body,

cast forth the outraged corpse without burial. Therefore may the Father supreme in the heaven above us, and the remembering Fury, and Justice that brings the end, destroy those evil men with evil doom, even as they sought to cast forth this man with unmerited despite.

But, son of aged Laertes, I scruple to admit thy helping hand in these funeral rites, lest so I do displeasure to the dead; in all else be thou indeed our fellow-worker; and if thou wouldst bring any man of the host, we shall make thee welcome. For the rest, I will make all things ready; and know that to us thou hast been a generous friend.

OD. It was my wish; but if it is not pleasing to thee that I should assist here, I accept thy decision, and depart.

[*Exit* ODYSSEUS.]

TEU. Enough: already the delay hath been long drawn

these three verses, the first two of which had already been rejected by Schneidewin. As *ἄνθρωπος* in 1399 then becomes untenable, Nauck would write *ἀνὰρ*, with Leeuwen *Comment.* p. 168. 1399 *ἔμπρασε* Brunck: *ἔμπραττε* MSS. 1398 *τάλλα*] Rauchenstein conj. *τάμα*: Schneidewin and Morstadt, *ταύτα*. 1402—1418 Nauck brackets this passage, from *ἦδη* to *μένος* (both words included), so that the first verse would read, *ἄλις· ἀλλ' ἔγε κ.τ.λ.*

or to have any active part in the rites. So in *El.* 442 ff. the spirit of Agamemnon is conceived as refusing Clytaemnestra's *χοαί* at his grave; and in the same play, when (1123) Electra is allowed to handle the funeral urn, the pretended Phocian justifies the boon by saying that she is evidently not *δυσμενής* to the dead. The wrath of Ajax against Odysseus was conceived as enduring in the world below: *οὗ δ' Αἴαντος ψυχῇ Τελαμωνιάδαο | νόσφιν ἀφροσθήκει* (*Od.* 11. 543)—when Odysseus approached.

1398 *ε.* *τάλλα πάντα*: all that pertains to the funeral rites (including the preparations described in vv. 1402 ff.). The phrase is purposely brief and vague, to avoid a second mention of the *τάφος*. —*καθ' ἡμᾶς*, in regard to us; *Her.* 7. 158 *τό τε κατ' ἡμέας* ('as far as you are concerned'): *Eur. Andr.* 740 *κἂν . . . τὸ λοιπὸν ἦ | σῶφρων καθ' ἡμᾶς, σῶφρον' ἀντιλήψεται*.

1400 *ἀλλ' ἤθελον μὲν*: *sc.* *ἐξεῖναι μοι συνθάπτειν*. This impf. (without *ἄν*) states a wish which has not been fulfilled; *i.e.*, a wish that something were now true which is not true. It is usually joined with *μὲν* (implying the contrast with the actual fact): so *Ar. Ran.* 866

*ἐβουλόμην μὲν οὐκ εἶριζεν ἐνθάδε* ('I would that I were not contending here—as I am'): *Andoc.* or. 5 § 1 *ἐβουλόμην μὲν, ὦ ἄνδρες, τὴν δύναμιν τοῦ λέγειν . . . ἐξ ἴσου μοι καθεστάναι τῇ . . . συμφορᾷ*: *Isae.* or. 10 § 1 *ἐβουλόμην μὲν, ὦ ἄνδρες, . . . τὰληθῆ πρός ὑμᾶς . . . εἰπεῖν δυναθῆναι*: *Aeschin.* or. 3 § 2 *ἐβουλόμην μὲν οὖν, ὦ Ἀθηναῖοι, καὶ τὴν βουλήν . . . ὁρθῶς διοικεῖσθαι*. So *μάλιστα μὲν ἐβουλόμην*, *Isae.* fr. 4 (Scheibe). This usage is analogous to that of the impers. *εἶδει, χρῆν*, etc., with inf. (*O.T.* 256 n.). On the other hand, *ἤθελον ἄν* (88 n.), *ἐβουλόμην ἄν*, with inf., means that the wish would have been (or would now be) formed, if it had not been (or were not now) vain to form it.

1401 *ἐπαινήσας*: *cp. Ar. Av.* 1616 *ἐπαινεί χοῦτος* ('assents'): *Thuc.* 4. 65 § 2 *ἐπαινεσάντων δὲ αὐτῶν ἐποιούοντο τὴν ὁμολογίαν*. So *αἰνεῖν* in poetry, as *Aesch. Eum.* 469 *πράξας γὰρ ἐν σοὶ παταχῆ τὰδ' αἰνήσω*.—*τὸ σόν*: *cp.* 99 *ὡς τὸ σόν ξυνήκ ἐγώ* ('thy saying').

1402 *ε.* *ἄλις· ἦδη γὰρ κ.τ.λ.* During his brief absence from the scene (vv. 1185—1222), Teucer has fulfilled the charge given by the Chorus (1165), and has chosen the spot where Ajax is to be buried. He now directs some of the

χρόνος. ἀλλ' οἱ μὲν κοίλην κάπετον  
 χερσὶ ταχύνετε, τοὶ δ' ὑψίβατον  
 τρίποδ' ἀμφίπυρον λουτρῶν ὁσίων 1405  
 θέσθ' ἐπίκαιρον.

μία δ' ἐκ κλισίας ἀνδρῶν ἴλη <sup>τοῦ</sup>  
 τὸν ὑπασπίδιον κόσμον φερέτω.  
 παῖ, σὺ δὲ πατρός γ', ὅσον ἰσχύεις,  
 φιλότῃ θυγῶν πλευρὰς σὺν ἐμοὶ 1410  
 τάσδ' ἐπικούφιζ'. ἐτι γὰρ θερμαὶ  
 σύριγγες ἄνω φυσῶσι μέλαν

1404 χερσὶ] χερσίν L, with the sign ; above, and an erasure.—ταχύνετε L, A, with most MSS., and Ald.: ταχύνετε Pal., Δ, Aug. a, Dresd. a, and others.—τοὶ δ'] In Suidas s.v. ἀμφίπυρον the MSS. vary between τοὶ δ' and τὸν δ': Elmsley wished to read τὸν θ'. 1408—1408 L divides the vv. thus:—θέσθ'—| ἀνδρῶν—| κόσμον φερέτω.

Salaminian sailors to go and dig the grave; others are to place the tripod near it; a third detachment is to bring thither the hero's armour from the tent. Tecmessa and Eurysaces are still kneeling beside the corpse (1171 ff.). Verses 1409 ff. mark the moment when the body is lifted from the ground. Then it is borne forth (probably by Teucer and one or more *πρόσποδοι*), the Chorus following, before they separate to their several tasks.

πολλὸς ἐκτέταται χρόνος, the delay caused by the Atreidae. Cp. Eur. *Suppl.* 1109 ἐκτείνειν βίον: *Ion* 625 αἰῶνα τείνει. (It is difficult to comprehend why the phrase χρόνος ἐκτέταται should be thought suspicious, as by Morstadt and Nauck: the former proposed λόγος.)

1408 ε. ἀλλ' οἱ μὲν κ.τ.λ. The three-fold command (οἱ μὲν—τοὶ δ'—μία δ'.. ἀνδρῶν ἴλη) may have been the signal for some corresponding movement on the part of the Chorus; perhaps for the usual change from the formation in three ranks (κατὰ τριάδα), facing the actors, to that in three files (κατὰ στοίχους), preparatory to the final exit. Wecklein thinks that the three divisions of the Chorus made separate exits (right, left, and in front of the spectators). This seems less probable, as the closing scene would be more effective if the whole Chorus went out in procession after the body of Ajax.

κάπετον: 1165 n.—ταχύνετε has better MS. authority than ταχύνετε. The latter may, indeed, have been read by the scholiast (μετὰ σπουδῆς ὀρέζατε); but it can

derive no support from θέσθε (1406), since the *process* of digging is fitly expressed by the pres. imper., while the aor. imper. better suits the *act* of placing. ταχύνω is not elsewhere transitive.

1404 ε. τοὶ δ'. The Doric (and Homeric) τοὶ occurs in tragic lyrics (Aesch. *Pers.* 584 etc.), and once in a trimeter, *Pers.* 424 τοὶ δ' ὥστε θύνοῦς κ.τ.λ., where it is a trait of epic style in the narrative. Sophocles uses it only here. The *v. l.* τὸν δ' is not only weaker, but untenable, since a pronoun is needed which shall answer to οἱ μὲν: the λουτρά are to be prepared while the grave is being dug.

ὑψίβατον τρίποδ', the caldron, supported on a high three-legged stand. (Cp. Pind. *N.* 10. 47 Ἀχαιῶν ὑψίβατοι πόλιες, built on lofty sites.) The stand was the τρίπους proper, while the caldron was λέβης, but the former term is often used so as to include the latter: Aesch. fr. 1 τὸν μὲν τρίπους ἐδέξατ', οἰκίαι λέβης. | αἰεὶ φυλάσσω τὴν ὑπὲρ πυρὸς στάσιν. The fire was kindled in a brazier under the λέβης, as may be seen on a vase in the British Museum, which represents Medea boiling a ram in a lebes or χύτρα (Smith's *Dict. Ant.*, new ed., vol. 1. p. 426).

ἀμφίπυρον... θέσθε, place it so that the fire shall rise all round it from beneath: cp. *Il.* 18. 344 ἀμφὶ πυρὶ στήσαι τρίποδα μέγαν, and *ib.* 348 γάστρην μὲν τρίποδος πῦρ ἀμπεσε. *Il.* 23. 702 τρίποδ' ἐμπυρβήτην.—λουτρῶν.. ἐπίκαιρον: a genitive of relation; cp. Xen. *Cyr.* 4. 6. 9 γάμου ἦδη ὥρατα. So οἰκίαι or ἀλλοτρίαι τυνοί.—ὁσίων, i.e., prescribed by piety (*Εἰ*



out. Come, haste some of you to dig the hollow grave,—place, some, the high-set caldron girt with fire, in readiness for holy ablution; and let another band bring the body-armour from the tent.

And thou, too, child, with such strength as thou hast, lay a loving hand upon thy sire, and help me to uplift this prostrate form; for still the warm channels are spouting upward their dark tide.

**1400** παί, σὺ δὲ πατρός γ' | σὺ δὲ παί τοῦ πατρός (without γ') Dresd. a. That reading was adopted by Turnebus (ed. 1553) and by subsequent editors before Brunck. Hartung writes, ὦ παί, σὺ πατρός δ': Wecklein, παί, σὺ δὲ πατρός—τόσον ἰσχύεις—| φιλόδηρι κ.τ.λ. **1410** ζ. πλευράς . . τὰσδ' L, with most MSS., and Ald.: πλευράς τὰσδ' r. Elmsley conj. πλευρά (or πλευράν) τοῦδ'.—ἐπικούφι; L has the letters εἶ' in an erasure. **1412** φουσῶσι | φουσῶσι L.

433 n.). Cp. *Ant.* 1201 λούσαντες ἀγνὸν λουτρὸν; and *ib.* 901 (n.). The caldron used for this purpose is called *λοετροχόος τρίπους* in *Il.* 18. 346. After the washing of the dead, unguents were usually applied (as in the case of Patroclus, *Il.* 18. 350). Verg. *Aen.* 6. 218 *Pars calidos latices et aëna undantia flammis | Expediunt, corpusque lavant frigentis et unguunt.*

**1407** ζ. ἄη, band, troop, from *rt.* *φέλ*, εἰλω, to press: cp. *δυ-ιλο-ς* (Curt. *Etym.* § 660). The Ionic form is εἰλη (Her. 1. 73 etc.). Its poetical use is as free as that of Lat. *manus* (e.g., Pind. *N.* 5. 38 εὐφρονες ἴλαι): but it had also a technical military sense, Xen. *An.* 1. 2. 16 κατ' ἴλας καὶ κατὰ τάξεις ('troops' of cavalry and 'companies' of infantry).—τὸν ὑπασπίδιον κόσμον, the armour 'under the shield,' i.e. the body-armour, as the *θώραξ* and the *κνημίδες*. Ajax had directed that all his armour except his shield should be buried with him (577). *ὑπασπίδιος* occurs only here and in [Eur.] *Rhes.* 740 τὸν ὑπασπίδιον κοῖτον.

**1409** ζ. παί, σὺ δὲ πατρός γ': for σὺ δὲ after the vocative, cp. *O. T.* 1097, *El.* 150: for the combination δέ . . γε, *O. T.* 1030 (n.). The emphasis of γε belongs here to the whole clause ('do thou, too, raise'), and not to the word πατρός. For other instances, in which the stress of γε does not fall on the word next before it, but on a whole phrase or clause, see *Ant.* 213, 648, 747; *O. C.* 1278; *El.* 1506.—πλευράς: Elmsley (on Eur. *Herac.* 824) held that the fem. plur. πλευράι was not used in tragedy: here he wished to read πλευρά (dual), or πλευράν. But, as Hermann observed, this view would involve some very improbable changes; e.g., in Eur. *I. T.* 208 παῖε σιδήρῳ λαγόνας, εἰς

πλευράς εἰς (where Elmsley suggested λαγόνας εἰς μέσας).

**1411** ζ. ἔτι γὰρ θερμαί κ.τ.λ. In vv. 918 f. blood was said to be issuing from his nostrils, and from the wound. There, in the phrase φουσῶν' ἄνω πρὸς βίνας, the context shows that ἄνω means 'upward (from the lower part of the body) to the nostrils.' Here, however, ἄνω seems to have a more general sense,—'upward to the surface' (whether through the nostrils, or from the mouth of the wound). As Ajax must now have been dead for about an hour, the thing described seems impossible.

σύριγγες, a vague term (= 'channels'), seems to mean φλέβες, a word which down to the time of Aristotle (and later) denoted *arteries* as well as *veins*;—ἀρτηρίαι meaning the *bronchial tubes*. (See Appendix on *Tr.* 1054.) Now in Empedocles 344 σύριγγες certainly mean air-passages; ὄδὲ δ' ἀναπνεῖ πάντα καὶ ἐκπνεῖ πᾶσι λίφαιμοι | σαρκῶν σύριγγες πύματον κατὰ σῶμα τέτανται,—where the epithet 'bloodless' points to the reason why the ancients took the arteries for air-passages,—viz. because, after death, they were found empty, while the veins were filled with blood returning from the heart. But here Sophocles cannot have meant by σύριγγες the bronchial tubes; the epithet θερμαί clearly points to φλέβες. In Apoll. Rhod. 4. 1647 σύριγγ' αἱμαδεσσα κατὰ σφυρὸν means 'a vein.' Another explanation of σύριγγες, viz. the 'nostrils,' may be rejected. Aristotle uses σύριγγες for the pores of the lungs: αἰτιον τοῦ ἀναπνεῖν ὁ πνεύμων σωματός ὦν ('porous') καὶ συρίγγων πλήρης, *De respir.* 15 (p. 478 a 13).

μύλαν μένος: cp. Aesch. *Ag.* 1067 πρὶν αἱματηρὸν ἐξαφρίσθαι μένος.

μένος. ἀλλ' ἄγε πᾶς, φίλος ὅστις ἀνήρ  
 φησὶ παρῆναι, σοῦσθω, βάτω, 1414  
 τῷδ' ἀνδρὶ πονῶν τῷ πάντ' ἀγαθῷ 1415  
 κούδενί πω λῶνι θνητῶν.  
 [Αἴαντος, ὅτ' ἦν, τότε φωνῶ.]

ΧΟ. ἦ πολλὰ βροτοῖς ἔστιν ἰδοῦσιν  
 γῶναι· πρὶν ἰδεῖν δ' οὐδεὶς μάντις  
 τῶν μελλόντων, ὃ τι πράξει. 1420

1414 φησὶ] φησὶν L. 1415 In L the words τῷ πάντ' ἀγαθῷ belong to the next v.  
 1416 κούδενί πω λῶνι θνητῶν MSS. (except that βροτῶν replaces θνητῶν in a few, as

1414 ε. φησὶ: *i.e.*, if he says that he is a friend, let him now prove it.—σοῦσθω: for the form, see on *Tr.* 645 σοῦται.—βάτω: of this 2nd aor. imperat. we find also ἐμβᾶ (*Eur. El.* 113), κατὰβᾶ (*Ar. Vespr.* 979), βᾶθι (*Soph. Ph.* 1196), βᾶτε (*O. C.* 1547).—πάντ' ἀγαθῷ: cp. 910 ὁ πάντα κωφός.

1416 κούδενί πω λῶνι θνητῶν. If the text is sound, we must supply πονήσας, as πω indicates: lit., 'toiling for this heroic man, and never yet (having toiled) for a worthier.' This is a harsh kind of compression; but, as the general sense is so clear, it might be tolerated. The

phrase cannot be explained by 'attraction,' as if πάντ' ἀγαθῷ, κούδενί πω λῶνι θνητῶν, could mean, πάντ' ἀγαθῷ, καὶ οὐ οὐδεὶς πω λῶνι ἦν θνητῶν. Blaydes writes, κούδενός οὐ λῶνι θνητῶν. As to metre, the verse is a correct paroemiac, *i.e.*, an anapaestic dimeter short of one syllable ('catalectic'); the only peculiarity is the dactyl in the first foot, which in that place of a paroemiac is less usual than a spondee or an anapaest.

1417 [Αἴαντος, ὅτ' ἦν, τότε φωνῶ.] Either this verse is spurious (as is now generally thought), or else both it and verse 1416 are corrupt. If v. 1416 is a

Come, each one here who owns the name of friend,—haste, away, in service to this man of perfect prowess; and never yet was service rendered to a nobler among men.

CH. Many things shall mortals learn by seeing; but, before he sees, no man may read the future, or his fate.

Ien., Mosq. b, and Lips. b.). 1417 τότε] ποτε (or πρότε) r.—Dindorf, in his ed. of 1825, was the first to reject this verse. 1418—1420 These three verses are rejected by Fr. Ritter (*Philol.* xvii. 428 f.). 1418 ἰδοῦσιν L: ἰδοῦσι r, and Ald.

paroemiac, it cannot be followed by a paroemiac. If, then, v. 1417 is to be retained, v. 1416 must be made into an anapaestic dimeter. Further, v. 1417, as it stands, yields no satisfactory sense. It must be taken in one of two ways: (1) by itself, a colon or stop being placed after *θνητῶν*:—‘I speak of Ajax, in the days when he lived’: for the genitive, cp. 1236. Or (2) in connexion with v. 1416, a colon being placed after *Αἴαντος*, but no point after *θνητῶν*:—‘and never yet (having toiled) for a worthier man than Ajax;—I speak of the time when he lived.’ (Cp. Meleager *epigr.* 22 ἦν καλὸς

Ἡράκλειτος, ὅτ’ ἦν ποτε.) The interpolation of v. 1417 may have been prompted by the comparative *λόφον*, and by a wish to find the name of the hero at the close of the play. No emendation yet proposed is probable: see Appendix.

1418 π. ἰδοῦσιν, by experience: cp. *El.* 205 τοὺς ἐμὸς ἴδε πατὴρ | θανάτους.—*μάντις*: *Ant.* 1160 καὶ μάντις οὐδεὶς τῶν καθεστῶτων βροτοῖς.—δ τι πρόξαι, how he (himself) will fare: fr. 531 τοῦτο κατειδόμενος ὡς οὐκ ἔστιν | πλὴν Διὸς οὐδεὶς τῶν μελλόντων | ταμίης δ τι χρεὶ τετελέσθαι (verses which probably closed the poet’s *Tereus*).



## APPENDIX.

15 *κἂν ἄποπτος ἦς ὄμως.* In his *Lehrbuch der griechischen Bühnenalterthümer*, p. 151, note 1, Dr Albert Müller holds that this clause is to be understood as merely a general remark ('als allgemeine Bemerkung zu fassen ist'). He supposes that Athena appears, not in the air (on the *θεολογείον*), but on the *λογεῖον* itself, and is visible from the first to Odysseus. It is true that Greek Tragedy furnishes several instances in which a deity, who opens the first scene, must be conceived as appearing on the *λογεῖον*,—or let us say (since there are those who deny the existence of a stage), on the place from which the actors ordinarily spoke. This is the case with Apollo in the *Alcestis*; Hermes in the *Ion*; Dionysus in the *Bacchae*; Poseidon and Athena in the *Troades*; and possibly Aphrodite in the *Hippolytus* (though this last is an instance in which the *θεολογείον* may well have been used). But here it is surely inconceivable that, if Odysseus *saw* Athena standing near him, he should say to her, 'How clearly I hear thy voice, *even when thou art unseen.*' Such 'a general remark' would be too weak.

17 *κώδωνος ὡς Τυρσηνικῆς.* The scholiast on *Iliad* 18. 219 enumerates six kinds of trumpets,—the first being ἡ Ἑλληνική, μακρὰ τὸ σχῆμα, ἣν Τυρρηνοῖς εἶδραν ἢ Ἀθηναῖα,—which is the kind meant in this verse. Yet, though the scholiast speaks of this trumpet as Athena's gift to the Tyrrheni, he reserves the distinctive name of *Τυρσηνική* for his sixth and last kind of *σάλπιγξ*, which is curved at the end,—the bell being turned up like the bowl of a tobacco-pipe (τὸν κώδωνα κεκλασμένον ἔχουσα). Whatever his authority may have been for treating this last kind as distinctively 'Tyrrhenian,' there can be no doubt that it was the sacerdotal trumpet, called *ιερατικὴ σάλπιγξ* by a Byzantine writer of the sixth century, Joannes Lydus (*περὶ μηνῶν συγγραφή*, iv. 6, ed. Bekker, 1837). It was the Roman *lituus*, of which a drawing may be seen in Smith's *Dict. of Antiquities*, 3rd ed., vol. II. p. 69.

75 οὐ σίγ' ἀνέξει μηδὲ δειλίαν ἀρά;

### I. NOTE ON THE CONSTRUCTION.

Prof. W. W. Goodwin, in his *Syntax of Greek Moods and Tenses* (new ed. 1889), § 299, gives a view of this passage which requires

discussion here. As a preliminary, it is necessary to state the theory held by Prof. Goodwin, and expounded by him in Appendix II. to the work above-mentioned, concerning the origin of the constructions of *οὐ μή* with the subjunctive and with the future indicative. It is briefly as follows. (1) The Greeks could say *μη ποιήση* as meaning 'I suspect (or fear) that he will do it': this is 'the independent subjunctive with *μή*,' in which the negative force of *μή* is 'in abeyance'; *i.e.* the phrase is an affirmative proposition, cautiously expressed. (2) The next step was when they said *οὐ μή ποιήση*, as the negative form corresponding to the affirmative *μη ποιήση*: 'he will not do it.' (3) Then, in Attic Greek, the future indicative came to be used in place of the subjunctive; for, as *οὐ μή ποιήση* had become 'a simple future denial,' it seemed natural to say *οὐ μή ποιήσει* in the same sense.

It will be seen that Prof. Goodwin's theory differs from the older views in two main points. (1) In *οὐ μή ποιήση* he does not suppose an ellipse, after *οὐ*, of *δέος ἔστιν* or the like, but derives this construction directly from the 'independent subjunctive with *μή*.' [It must, however, be admitted, I suppose, that this 'independent subjunctive' itself had its origin in an ellipse: *i.e.* *μη ποιήση*, as = 'I suspect that he will do it,' implies some verb of 'suspecting' or 'fearing' which is mentally supplied. The real distinction of Prof. Goodwin's view here is, then, that he supposes *οὐ μή ποιήση* to have arisen after all *consciousness* of such an ellipse had been lost through the familiarity of the idiom.] (2) Elmsley explained *οὐ μή* with fut. indic. by supposing that *οὐ* is interrogative, and that *μή* retains its separate negative force: *e.g.* *οὐ μή διατρίψεις* meant, 'will you not not-delay?' *i.e.*, 'do not delay.' Prof. Goodwin explains it as simply an equivalent for *οὐ μή διατρίψης* (the fut. indic. being substituted for the aor. subjunct.): in both alike the force of *μή* is 'in abeyance'; both alike mean simply, 'you will not delay.'

I do not propose here to enter upon the historical question as to the origin of these constructions. What I wish to do is to consider Prof. Goodwin's application of his theory to a particular class of sentences; those, namely, in which a command *to do* something is coupled with a command *not to do* something else. In this class of sentences we find two different types, which I will call A and B.

(A) In the first type, the positive command stands first, and is introduced by the interrogative *οὐ* ('will you not do it?' = 'do it'). The negative command which follows is introduced by *μηδέ* (or *καὶ μή*):—

*Αἰ. 75 οὐ σῖγ' ἀνέξει μηδὲ δειλίαν ἀρεῖ;*

According to Prof. Goodwin, the construction of *οὐ μή* with the fut. indic. does not come in here at all. The interrogative *οὐ* affects the first clause only: *μή* in the second clause asks an independent question. Thus on *Αἰ. 75* he says (§ 299), '*μη δειλίαν ἀρεῖς* [for he reads *ἀρεῖς*] is an independent question, *will you be a coward? = do not be a coward.*'

This explanation ignores the fact that the prohibition is introduced, not by a simple *μή*, but by *μηδέ*, or *καὶ μή*. If the words had been, *οὐ σῖγ' ἀνέξει; μή δειλίαν ἀρεῖ;* then, indeed, we could construe them

in Prof. Goodwin's way; though, even then, the interrogative *μή* with fut. indic. would be somewhat too mild for the context. But the actual words are, *οὐ σίγ' ἀνέξει μηδὲ δειλίαν ἀρεί*; Here *μηδέ* links the second question to the first in such a manner as plainly to require that the force of *οὐ* should be carried on from the first clause to the second. This effect of *μηδέ* is unquestioned in those cases where it follows *οὐ μή*, as Eur. *Hipp.* 606 *οὐ μή προσοίσεις χεῖρα μηδ' ἄψει πέπλων*; where, as Prof. Goodwin recognises (§ 298), the *οὐ* of *οὐ μή* is continued with *μηδέ*. When it is not *μηδέ* but *καὶ μή* that links the second clause to the first, the necessity for carrying on the force of *οὐ* is, if possible, clearer still; as in *O. T.* 637 f. :—

*οὐκ εἰ σὺ τ' οἴκους σὺ τε, Κρέον, κατὰ στέγας,  
καὶ μή τὸ μηδὲν ἄλγος εἰς μέγ' οἴσετε;*

On Prof. Goodwin's view, *καὶ μή...οἴσετε* is a question independent of the interrogative *οὐ* in the first clause :—'Wilt thou not go into the house, and thou, Creon, to thy home? *And will ye* make much of a petty grief?' But the *καὶ* then becomes utterly intolerable. Plainly the *καὶ* links the positive to the negative command in such a manner that the force of *οὐ* is carried on, just as the force of *οὐ μή* is carried on by *καὶ* in *Fr.* 978 f.,

*οὐ μή ἔξεγερῆς τὸν ὕπνῳ κάτοχον,  
κάκκησῆς κἀναστήσεις κ.τ.λ.*

In regard to sentences of type A, then, my conclusion would be as follows. The interrogative *οὐ* of the first command must be taken also with the *μή* of the second command; and *here*, at least, *οὐ μή* with the future indicative is interrogative, being the form of prohibition answering to the positive command with interrogative *οὐ* and fut. indicative. But, if this be so, it is, after all, only a fact of developed idiom, a trait of actual usage in the maturest period of the language. It can prove nothing against Prof. Goodwin's theory as to the historical genesis of *οὐ μή* with the future indicative. An emphatic interrogative *οὐ* in the first clause of such a sentence would have a natural tendency to bring the second clause under its influence; and would suffice to account for an interrogative *οὐ μή* in *this particular case*, even although the original and normal use of *οὐ μή* with fut. indic. was of a different kind.

(B) The second type of sentence is that in which the negative command stands first, being introduced by *οὐ μή*, and the positive command is linked to it by *ἀλλά* or *δέ*, *e.g.*

*Ar. Nub.* 505 *οὐ μή λαλήσεις ἀλλ' ἀκολουθήσεις ἐμοί.*  
*Eur. Med.* 1151 f. *οὐ μή δυσμενῆς ἔσει φίλους,  
παύσει δὲ θυμοῦ καὶ πάλιν στρέψεις κἄρα.*

It has generally been held that such sentences are interrogative, and that the force of *οὐ* extends to the clause introduced by *ἀλλά* or *δέ* ('will you not cease to prate, and follow me?'). Prof. Goodwin, on the other hand, holds that the effect of *οὐ* is confined to the first clause, and that the fut. indicative after *ἀλλά* or *δέ* is to be taken independently of *οὐ* as an *imperative*. Thus *οὐ μή λαλήσεις κ.τ.λ.* means literally, 'you

shall not prate, but you shall follow me.' Now it is true, of course, that in Greek as in other languages a future indicative is sometimes virtually equivalent to an imperative (as, for instance, a person giving instructions to a messenger might say, 'you will deliver this letter'). But the question here is whether such an equivalent for an imperative is brisk enough for the lively urgency of command or exhortation which marks such passages as those just quoted. Prof. Goodwin illustrates this use of the fut. indic. by Ar. *Nub.* 1352 πάντως δὲ τοῦτο δράσεις, rendering, 'by all means do this': but surely that phrase is not so directly imperative; it is rather, 'no doubt you will do this.' So in Eur. *Med.* 1320 λέγ', εἴ τι βούλει· χειρὶ δ' οὐ ψεύσεις ποτέ, (quoted in *Moods and Tenses* § 69 as an example of the same use,) οὐ ψεύσεις cannot properly be regarded as imperative. Let us grant, however, that the future indicative might sometimes be so used; still the interrogative οὐ with fut. indic. expresses a command with greater force and animation, and therefore in a manner much better suited to most passages of the type with which we are dealing. Consider, in the next place, how this view of the simple future indic. as an imperative will bear the test of such a passage as the following, Eur. *Bacch.* 343 f. :—

οὐ μὴ προσοίσεις χεῖρα, βακχεύσεις δ' ἰών,  
μηδ' ἐξομόρξει μωρίαν τὴν σὴν ἐμοί.

Here, on Prof. Goodwin's view, βακχεύσεις is the future indic. used as an imperative, and not affected by the preceding οὐ: but this οὐ does affect μηδ' ἐξομόρξει: for, as he says, 'μηδὲ continues the original prohibition as if there had been no interruption' (§ 298). Now there would be nothing awkward in this 'interruption,' if οὐ affected βακχεύσεις: if it does not, however, then οὐ has to transmit its force from the first clause to the third without affecting the second.

In sentences of this type we cannot (I think) avoid the conclusion that the future indicative introduced by ἀλλά or δέ depends on the interrogative οὐ. The command conveyed (e.g.) by βακχεύσεις δ' ἰών is manifestly in the same peremptory tone as οὐ σίγ' ἀνέξει; οὐ θᾶσσον οἴσεις; and the like. But, in that case, οὐ must be interrogative also in the first clause with οὐ μὴ (as in οὐ μὴ προσοίσεις χεῖρα). This is quite intelligible if we consider sentences of type B in the light afforded by sentences of type A. The development of the idiom was, I conceive, as follows. (1) Interrogative οὐ with fut. indic. was familiar as a mode of expressing a peremptory command, οὐ σίγ' ἀνέξει; (2) When the speaker wished to link a prohibition with this positive command, the negative force of the verb denoting the forbidden act was marked by prefixing μὴ to it, and the result was the sentence of type A, οὐ σίγ' ἀνέξει μηδὲ δειλίαν ἀρεῖ; (3) In cases where the order of the positive and negative commands was reversed, i.e. where the negative command was to come first, the dominant influence on the idiom was still the interrogative οὐ with fut. indic., the familiar mode of expressing the positive command. That is, the formula established for type A was retained, with a mere transposition of the positive and negative clauses. Thus arose the sentence of type B, οὐ μὴ λαλήσεις ἀλλ' ἀκολουθήσεις



ἐμοί; which, converted to type A, would be, οὐκ ἀκολουθήσεις ἐμοὶ μηδὲ λαλήσεις; as the other, converted to type B, would be, οὐ μὴ δειλίαν ἀρεὶ ἀλλὰ σὺγ' ἀνέξει;

It has been made clear, I hope, that I am not here impugning Prof. Goodwin's theory as to the *origin* of the οὐ μὴ constructions. That theory is indeed plausible, and has the especial recommendation of bringing οὐ μὴ with subjunctive and οὐ μὴ with future indicative under a single principle. My aim has been limited to examining his mode of working out that theory in its bearing on a particular class of sentences. And it seems to me that, in regard to both the types of that class which we have been considering, he has been led to an improbable explanation by the same general cause. Holding that οὐ μὴ with fut. indic. was not originally interrogative, he has felt bound to show that in actual usage it was never interrogative. Hence, on the one hand, his view that μηδὲ δειλίαν ἀρεὶ is an independent question, and, on the other, that ἀκολουθήσεις ἐμοί is equivalent to an imperative. Assuming, however, that his hypothesis as to the origin of οὐ μὴ is correct, we should still have to remember that the growth of idiomatic speech is not always or necessarily controlled by a consciousness of the manner in which the formulas which it employs first arose. Such passages as the following may justly be claimed by Prof. Goodwin as entirely consonant with his view respecting the origin of οὐ μὴ:—*El.* 1052 οὐ σοὶ μὴ μεθέξομαί ποτε: *O. C.* 176 f. οὐ τοι μήποτε σ' ἐκ τῶνδ' ἐδράνων, ὦ γέρον, ἀκοντά τις ἄξει: *Ar. Ran.* 508 f. οὐ μὴ σ' ἐγὼ | περιόψομαι ἀπελθόντ': which cannot be explained on any 'interrogative theory' of οὐ μὴ. And yet it may consistently be held that, in passages of the class discussed above, where a positive and a negative command are combined, the associations of idiom had led to the same formula being applied in a different way.

## II. NOTE ON THE FUTURE AND AORIST FORMS FROM

ἀείρω, αἶρω, ἄρνημαι.

### A. Future Forms.

I. The Future Active, ἀρώ, has ᾶ, as being contracted from ἀερώ, fut. of ἀείρω.

*Aesch. Pers.* 795 ἀλλ' εὐσταλῆ τοι λεκτὸν ἀροῦμεν στόλον.

*Eur. Heracl.* 322 ὑψηλὸν ἀρῶ καὶ λέγων τάδ' εὐφρανῶ.

*I. T.* 117 ἐκ τερμάτων δὲ νόστον ἀροῦμεν πάλιν.

*Suppl.* 772 ἀλλ' εἰμ', ἐπαρῶ χεῖρ' ἀπαντήσας νεκροῖς.

*Tro.* 1148 γῆν τῷδ' ἐπαμπισχόντες ἀροῦμεν δόρυ.

*Ar. Ran.* 377 f. ἀλλ' ἔμβα χῶπως ἀρεῖς  
τὴν σῴτειραν γενναίως.

(Hence in *Ai.* 75 ἀρεῖς, the reading of the mss., is impossible.)

The sense of ἀρῶ is 'lift' (or, with στόλον, etc., 'set in movement').

II. The Future Middle, ἀρούμαι, has ᾶ. *Pind. P.* 1. 75 ἀρέομαι | πὰρ μὲν Σαλαμίνος Ἀθαναίων χάριν κ.τ.λ.: *Soph. O. C.* 460 σωτήρ ἀρείσθε. In both places it means 'win,' 'gain.'

B. *Aorist Forms.*

I. The First Aorist ἦρα has initial  $\bar{a}$  in its unaugmented forms. This is seen in Aesch. *Ch.* 262 κόμιζ', ἀπὸ σμικροῦ δ' ἂν ἄρειας μέγαν: and, as regards the partic. ἄρας, in Soph. *Tr.* 80, 795. The sense is parallel with that of the Fut. Act. ἀρώ.

II. The First Aorist Middle, ἠράμην (which also, of course, has initial  $\bar{a}$  in its unaugmented forms), regularly means 'to take upon one's self,' especially 'to take up a burden.' Thus:—

Soph. *Ai.* 129 μηδ' ὄγκον ἄρη μηδέν'.

Eur. *Or.* 3 ἦς οὐκ ἂν ἄραιτ' ἄχθος ἀνθρώπου φύσις.

*Cycl.* 473 ὡς κἂν ἀμαξῶν ἑκατὸν ἀραίμην βάρους.

Ar. *Ran.* 1406 οὓς οὐκ ἂν ἄραιντ' οὐδ' ἑκατὸν Αἰγύπτιοι.

*ib.* 32 ἐν τῷ μέρει σὺ τὸν ὄνον ἀράμενος φέρε.

III. The Second Aorist Middle ἠρόμην has initial  $\bar{a}$  in its unaugmented forms, and regularly means 'to win.' Thus *Il.* 23, 592 τὴν ἀρόμην ('won'): *Il.* 625 τὴν ἄρετ' ἐκ Τενέδοιο: *Il.* 435 μισθὸν ἀρηται: *Il.* 121 κλέος ἐσθλὸν ἀροίμην: *Il.* 88 κῦδος ἀρέσθαι. Hes. *Op.* 633 κέρδος ἄρηται. Pind. *N.* 9, 46 ἄρηται | κῦδος. Aesch. *Th.* 316 ἄροισθε | κῦδος. Soph. *El.* 34 δίκας ἀροίμην.

The indicative mood of ἠρόμην does not occur, it may be observed, in Attic writers (though Attic poets use the other parts of it); perhaps because it was liable to be confused with ἠρόμην, aor. of ἔρομαι. The indicative mood of ἠράμην, however, was in Attic use (Plat. *Rep.* 374 E, etc.).

We see, then, that these forms fall into two groups, distinguished (a) by the quantity of  $\alpha$ , and (b) by meaning:—

I. ἀρώ, ἦρα, ἠράμην have initial  $\bar{a}$  in the unaugmented forms, and express the idea of *raising* or *taking up*. The present tense of the verb to which they belong is ἀίρω, contracted αἶρω: stem ἀέρω (for ἀΐρω).

II. ἀροῦμαι and ἠρόμην have initial  $\bar{a}$  in the unaugmented forms, and express the idea of *acquiring*, *winning*. The present tense to which they are related is ἄρνημαι, from the stem ἀρ. The use of ἄρνημαι in this sense is not confined to poetry (as Soph. *Ant.* 903, *Tr.* 711, *Ph.* 838), but is frequent also in classical prose (Plat. *Prot.* 349 A, μισθὸν... ἄρνησθαι, cp. *Rep.* 346 C, *Legg.* 813 E, 944 C: Arist. *Pol.* 3, 16, 7). On the other hand, the present αἶρομαι seems never to occur in the sense of 'acquiring,' 'winning.' As regards poetry, this circumstance is the more noteworthy since αἶρομαι and ἄρνημαι are metrically equivalent. The fact would be difficult to explain, if it were true, as has generally been assumed, that in ἀροῦμαι and ἠρόμην the sense of 'winning' was derived from that of 'taking up for oneself,' 'carrying off.'

There are, indeed, a very few instances in which ἠράμην and ἠρόμην seem to trespass upon each other's provinces. The most striking of these is the unique use of ἀρέσθαι in *Ai.* 247, ποδοῖν κλοπᾶν ἀρέσθαι, where we should have expected ἄρασθαι, the phrase being evidently

modelled on *αἶρεσθαι φυγῆν* (Aesch. *Pers.* 481). By *ἀρέσθαι* here the poet clearly meant, 'take up,' 'betake oneself to.' This implies that he conceived the ordinary sense of *ἀρέσθαι*, as = 'to win,' to be derived from that of 'taking up for oneself,' and that he accordingly felt warranted in substituting *ἀρέσθαι* for *ἄρασθαι* when he found it metrically convenient,—*i.e.* when the initial *α* was to be short. But such an experiment in poetical diction is sufficiently explained by the close resemblance between the two forms, and by the ease with which their respective meanings could be connected; it cannot be held to prove that the original meaning of *ἀρέσθαι* was 'to take up.'

The rare examples of the converse kind, where *ἡράμην* seems to pass into the sense of *ἡρόμην*, are of a different order; they imply, not a poetical use of *ἡράμην* which its etymological sense did not warrant, but merely the deflection of its literal meaning to a special figurative meaning which it did not commonly bear. That is, when the Homeric poet says, *ἀνδράγρι Ἀχαιῶν | ἦρατο* (*Il.* 14. 509 f.), 'he won spoils,' the literal sense is, 'he took up for himself'; the peculiarity depends merely on the fact that *ἄρασθαι* regularly means 'to take upon oneself,' as in *ἄρασθαι ἄχθος*. The same remark applies to *Ai.* 191 f. *μη...κακὰν φάτιν ἄρη* (*α*), where, indeed, the deviation from the proper sense of *ἡράμην* is slighter still; for, though *ἄρη* may fitly be rendered 'win,' 'acquire,' the word may primarily refer to 'taking up the burden' of an evil name. It can scarcely be doubted, however, that in both these exceptional instances (*Il.* 14. 509 f. and *Ai.* 191 f.) the poetical use of *ἄρασθαι* was influenced by the associations of *ἀρέσθαι*.

The general result, then, is as follows. Notwithstanding a few exceptions (or apparent exceptions) in poetry, which admit of easy explanation, the distinction in meaning between *ἡράμην* and *ἡρόμην* is well-marked. *ἡράμην* regularly denotes 'taking upon oneself,' and, with *ἀρῶ* and *ἦρα*, belongs to *αἰέρω*, *αἶρω*: while *ἡρόμην* regularly denotes 'winning,' and, with *ἀροῦμαι*, belongs to *ἄρυνμαι*. Curtius holds that in *ἀερ*, the stem of *αἰέρω*, *αἶρω*, which expresses the notion of 'raising,' the *α* is prothetic, as in *ἀ-γείρω* (*Greek Verb*, p. 215 Eng. ed.). He regards it as wholly distinct from *ἀρ*, the stem of *ἄρυνμαι*, which he connects with the Skt. root *ar*, 'to hit upon anything,' 'to attain' (*Greek Etym.*, 5th ed., vol. 1. pp. 410 f.). It may be doubted whether the available data suffice for a decision on this point. But at any rate the difference observable in actual Greek usage between the two groups of forms with which this note has been concerned is an element of the question which cannot be ignored.

143 f. The phrase *ἵππομανῆς λειμών*.—The proper analogy for *ἵππομανῆς* here, as an epithet of *λειμών*, is evidently that of such words as *ύλομανεῖν* (Strabo 14. p. 684 *ύλομανούτων τῶν πεδίων*), *φυλλομανεῖν* (Theophr. *Hist. Plant.* 8. 7. 4 *πρὸς τὸ μὴ φυλλομανεῖν . . ἐπικείρουσι τὸν σῖτον*). As, then, the Greeks said *τὰ πεδία ύλομανεῖ*, 'the plains abound with wood,' or *ὁ σῖτος φυλλομανεῖ*, so they could have said (in poetry, at least) *ὁ λειμών ἵππομανεῖ*, 'the meadow abounds with horses.' Doubtless, as Lobeck remarks, the parallel with *ύλομανεῖν* is not exact ('quia

e campo equi non pullulant'); but it is near enough for poetry; the point is simply the 'riotous abundance.'

Two other explanations are perhaps possible, but neither of them seems at all probable. (1) λειμών ἐν ᾧ ἵπποι μαίνονται, 'on which horses run wild,' 'disport themselves.' Lobeck, who takes this view, compares Verg. *G.* 2. 487 *virginibus bacchata Lacaenis | Τάγχετα*, remarking that Greeks could doubtless have said ὄρη θηρομανῆ in the sense of *montes feris bacchati*; but surely, if a Greek poet had used that phrase, he would have meant by it rather *montes feris scatentes*. (2) λειμών ἐφ' ᾧ ἵπποι μαίνονται, 'of which horses are madly fond.' The name of the plant ἵππομανές might be adduced in support of this view, if the meaning of the name was that to which Theocritus points (*Idyll.* 2. 48): ἵππομανές φυτὸν ἐστὶ παρ' Ἀρκάσι· τῷδ' ἔπι πᾶσαι | καὶ πῶλοι μαίνονται ἄν' ὄρεα καὶ θοαὶ ἵπποι. This explanation is noticed in the scholium on v. 143. But it seems far-fetched and forced.—The other interpretations mentioned by the scholiast are curiously inept. It appears that some took ἵππομανῆ, not with λειμῶνα, but with σέ (Ajax), as = τὸν μεγάλως μαινόμενον, or as = 'madly fond of horses'! Others explained ἵππομανῆ λειμῶνα as 'greatly luxuriant' (τὸν ἄγαν μεμηνότα καὶ ἀνθούντα).

167—171 ἄλλ' ὅτε γὰρ δὴ τὸ σὸν ὄμμ' ἀπέδραν,  
παταγοῦσιν ἄτε πτηνῶν ἀγέλαι·  
μέγαν αἰγυπιὸν ὑποδείσαντες  
τάχ' ἄν' ἐξαίφνης εἰ σὺ φανείης  
σιγῇ πτήξειαν ἄφωνοι.

Such is the text of the mss. The views taken of it by modern critics fall into three classes.

I. Those who keep ὑποδείσαντες in its traditional place have to obtain a long syllable before it. G. Schneider did this by reading μέγαν αἰγυπιῶν (like *δια γυναικῶν*), but this is plainly untenable. The best remedy is to insert δ' after αἰγυπιῶν (with Dawes), and to take ἄλλα . . γὰρ as elliptical (see commentary). The objection to σ' (Toup) is that it is tamer and more prosaic. (If σ' were inserted, then ἄλλα . . γὰρ would not be elliptical.) As to γ' (Heath), it is obviously too weak.

II. Moritz Seyffert (ed. 1866) transposes ὑποδείσαντες, and points as follows:—

ἄλλ' ὅτε γὰρ δὴ τὸ σὸν ὄμμ' ἀπέδραν,  
παταγοῦσιν ἄτε πτηνῶν ἀγέλαι  
μέγαν αἰγυπιόν, τάχ' ἄν' ἐξαίφνης,  
εἰ σὺ φανείης, ὑποδείσαντες  
σιγῇ πτήξειαν ἄφωνοι.

With this punctuation, αἰγυπιὸν depends on ἀποδρᾶσαι supplied from ἀπέδραν. But we might also place a comma after ἀγέλαι, and delete the comma after αἰγυπιόν, which would then depend on ὑποδείσαντες.

This transposition was first made by Lobeck, in his edition of 1809; but he afterwards rejected it, and read αἰγυπιὼν δ' ὑποδείσαντες, with Dawes. The latter reading is greatly superior in force and spirit to that which the transposition affords; and this is the strongest objection to a remedy which would otherwise be attractive by its simplicity.

III. Dobree proposed to omit ὑποδείσαντες (*Adv.* II. p. 43); 'delenda est illa vox, quae irrepsit e scholio.' Now the words of the (Alexandrian) scholium in L (on 168) are, θηλυκῶ τῷ ἀγέλαι ἐπήγαγεν ἀρσενικὴν μετοχὴν τὴν ὑποδείσαντες πρὸς τὸ νοητόν. Those words, so far from justifying a suspicion of ὑποδείσαντες, confirm its antiquity in the text, by proving that the scholiast found it there. It is not as if the scholiast had given a *paraphrase* of his own, from which the participle could be supposed to have crept into the text. Nevertheless, Bergk, in his edition of 1858, bracketed ὑποδείσαντες ('praeunte, ut videtur, Dobreo,' p. xliii). It is omitted from the text by Nauck (following Schneidewin) and Wecklein. The passage then runs thus:—

ἀλλ' ὅτε γὰρ δὴ τὸ σὸν ὄμμ' ἀπέδραν,  
παταγοῦσιν ἄτε πτηνῶν ἀγέλαι  
μέγαν αἰγυπιόν,  
τάχ' ἂν ἐξαίφνης, εἰ σὺ φανείης,  
σιγῇ πτήξειαν ἄφωνοι.

(So Nauck: Wecklein points thus, τάχ' ἂν, ἐξαίφνης εἰ σὺ φανείης, κ.τ.λ.) αἰγυπιὼν then depends on ἀποδράσαι supplied from ἀπέδραν, and ἀλλά...γὰρ is not elliptical.

172 Ταυροπόλα. The cult of Artemis Ταυροπόλος is exhaustively treated by Th. Schreiber in his article on Artemis in Roscher's *Lexicon der gr. und röm. Mythologie*, § 7, pp. 567 ff. To the facts noticed in the commentary it may be added that a shrine of the goddess, called Ταυροπόλιον, at Samos, is noticed by Steph. Byz. s.v.; and in the island of Icaria, by Strabo 14. p. 639.

The originally distinct cult of Artemis Ταυρική or Ταυρώ is dealt with by Schreiber in § 15 of the article above-mentioned (pp. 585 ff.). With regard to the development of this latter cult, and to the analysis of the legends concerning it, he is in general agreement with O. Müller (*Dorians*, vol. 1., pp. 385 ff., 2nd ed.). The following points may be noticed here. (1) Iphigeneia was once a title of this Artemis herself, in her character of a goddess rejoicing in human sacrifice. (At Hermione in Argolis Pausanias mentions Ἀρτέμιδος ἐπίκλησιν Ἰφιγενείας ἱερόν, 2. 35. 1.) Iphigeneia became a maiden *sacrificed* to the goddess; then, a maiden who, having been rescued by the goddess from immolation, served her as *priestess* among the Tauri, and brought her image home to Brauron in Attica. (2) The title Ὀρθία or Ὀρθωσία, also given to Artemis in this character, points to an orgiastic worship. (3) Lemnos, at the eastern verge of European Hellas, seems to have been one of the earliest Greek seats of this 'Tauric' cult, and a point from which it was propagated. But the primitive elements of the cult appear to have been

widely diffused, from a very early time, in Greece Proper; traces of it occur in Sparta, Arcadia, Elis, Megara, and Athens.

Schreiber is decidedly of opinion that Sophocles in this passage was thinking only of the *Ταυροπόλος* proper, and uses the epithet merely because Ajax had slain bulls (p. 567). It might, I think, be fairly urged in support of this view that the poet presently alludes to the goddess in her character of Ἀγροτέρα, Ἐλαφηβόλος (v. 178 *ἐλαφιβολίαις*), and that therefore the passage, as a whole, will be more harmonious if *Ταυροπόλα* refers to her merely as the goddess of ταῦροι. O. Müller, on the other hand, thinks that the reference is to the fierce *Ταυρική*, who delighted in bloody sacrifice (*Dorians* i. p. 391); and some of the more recent interpreters agree with him. As Euripides identifies the *Ταυρική* with the *Ταυροπόλος* (*I. T.* 1454—7), it can hardly be questioned that Sophocles, though writing at a somewhat earlier date, might have done the same.

Two things, at least, are clear. The use of the epithet *Ταυροπόλα* has been suggested by the slaughter of the cattle: and Artemis is thought of here as a fierce goddess. The Chorus surmise that Ajax has been goaded to his deed either by her or by the War-god. On the whole, I should incline to suppose that associations derived from both the cults of Artemis were blended in the poet's mind, as they probably were in the popular thought and language of his time.

179 Ἐννάλιος.—This was originally an epithet for Ἄρης (*Il.* 17. 211), formed from Ἐνώ, and then came to be used alone, as another name for the War-god. In describing the chest of Cypselus (a work of the 7th century B.C.) Pausanias says (5. 18. 5), ἔστι δὲ καὶ Ἄρης ὄπλα ἰνδεδυκώς, Ἀφροδίτην ἄγων· ἐπίγραμμα δὲ Ἐννάλιος ἔστιν αὐτῷ.

With regard to the Attic use of the names Ἄρης and Ἐννάλιος in the fifth century B.C., the most important passages are the following. (1) Pollux 8. 106. The oath taken by the Ephebi, as there quoted, ends with these words:—*ἱστορες θεοὶ τούτων Ἄγλαυρος, Ἐννάλιος, Ἄρης, Ζεὺς, Θαλλώ, Ἀξέω, Ἥγεμόνη.* Preller (*Gr. Myth.* i. p. 265, n. 6), followed by Stoll in Roscher's *Lexicon* (p. 1250) and others, treats Ἐννάλιος there as an epithet of Ἄρης (and therefore deletes the comma after it). But, as each of the other deities is denoted by a single word, it is reasonable to suppose that Ἐννάλιος is here used as a separate name. (2) This view is confirmed by Ar. *Pax* 456 f. TP. Ἐρμῆ, Χάρισιν, Ὀραισιν, Ἀφροδίτη, Πόθω. | XO. Ἄρει δὲ μῆ; TP. μῆ. XO. μῆδ' Ἐνναλίω γε; TP. μῆ. This passage is included by Preller (*l. c.*) and Stoll (*l. c.*) among those 'which prove nothing for the difference between Ares and Enyalios.' The correctness of that statement depends on the precise meaning attached to it. Neither the oath of the Ephebi nor Aristophanes suffices, indeed, to prove that the Athenian conception of Ares was essentially different from that of Enyalios. But those passages clearly indicate that, in the popular Athenian view, Enyalios had already become a distinct person from Ares, however closely akin to him in character and attributes. The War-god was worshipped at Athens under the name of Ἄρης (Paus. 1. 8. 64), and there were also yearly sacrifices

to Ἐνυάλιος (Pollux 8. 91). Although both names had originally denoted the same deity, the distinction of titles in the cult would inevitably lead to a popular distinction of the persons.

245 f. ὦρα τιν' ἦδη τοι κῶτα καλύμμασι.

I. Brunck omitted τοι (which is wanting in Paris A and a few other mss.), and wrote κῶτα, with Triclinius, instead of κῶτα. This reading is adopted by Dindorf, Blaydes, Campbell, and J. H. Heinrich Schmidt. The scansion of the verse is then as follows:—

> - ∪ L - ∪ - ∪ - ∪ -  
 ωρ: α τιν | ηδ | η καρ | α καλ | υμμασ | ι Λ  
 = 221 f. οί: αν ε | δήλ | ωσας | ἀνδρός | αἶθρον | ος Λ

II. Wunder, while omitting τοι, retains κῶτα, but in verse 221 changes ἐδήλωσας into ἔδειξας, and ἀνδρὸς to ἀνέρος. His text then stands thus:—221 f. οἶαν ἔδειξας ἀνέρος αἶθροπος ἀγγελίαν = 245 f. ὦρα τιν' ἦδη κῶτα καλύμμασι κρυψάμενον. Paley follows Wunder. Hartung also does so, except that, instead of ἔδειξας, he gives ἔφηναι (an earlier conjecture of Wunder's).

257 f. οὐκέτι· λαμπρᾶς γὰρ ἄτερ στεροπῆς  
 ἄξας δέξυς νότος ὥς λήγει.

The words λαμπρᾶς ἄτερ στεροπῆς have been joined with ἄξας, as if the sense were, 'He ceases to rage, like a south wind that has rushed up, sharply, indeed, but without the glare of lightnings.' (Hermann understood the passage thus, except that he took δέξυς adverbially with λήγει, as = 'swiftly': cito furere desit, ut Auster sine fulmine ortus.) The notion then implied is that a southern gale, if not accompanied at the outset by thunder and lightning, is likely to cease the sooner. But (even supposing the assumed fact to be true) the fury of Ajax, so fierce while it lasted, would not be happily compared to a storm not accompanied by lightning. (Ibycus likens the passion of love which sways him to Boreas ὑπὸ στεροπᾶς φλέγων, fr. 1. 6 ff.) Further, if the lightning were noticed only as absent, the addition of the epithet λαμπρᾶς would be inappropriate.

Much use has been made, in connection with these verses, of a passage in the fragment of Theophrastus περὶ σημείων ὑδάτων καὶ πνευμάτων καὶ χειμῶνων καὶ εὐδιῶν, II. 32 (p. 394 ed. Wimmer):—θέρους ὅθεν ἂν αἱ ἀστραπαὶ καὶ βρονταὶ γίνωνται, ἐντεῦθεν πνεύματα γίνονται ἰσχυρά· ἐὰν μὲν σφόδρα καὶ ἰσχυρὸν ἀστράπη, θᾶπτον καὶ σφοδρότερον πνεύσουσιν, ἐὰν δ' ἥρέμα καὶ μανῶς, κατ' ὀλίγον. τοῦ δὲ χειμῶνος καὶ φθινοπώρου τούναντιον· παύουσι γὰρ τὰ πνεύματα αἱ ἀστραπαὶ· καὶ ὅσφ ἂν ἰσχυρότεροι γίνωνται ἀστραπαὶ καὶ βρονταί, τοσοῦτω μᾶλλον παύονται. There are two statements here. (1) In summer, frequent and vivid lightning is a prognostic of violent winds from the quarter in which it is seen. (2) In autumn and winter, on the contrary, lightning is followed by the cessation of winds; and the more violent the thunder-storm, the more quickly will the winds subside.

The first statement could be adduced in support of the view just discussed,—that a southern gale *not* attended by thunder and lightning will be *less* violent. The second statement has suggested various emendations of the words of Sophocles, all having the same object,—viz., to obtain the following sense:—‘he ceases to rage, like a south wind which, after a sharp outburst, *is laid* by a thunder-storm’ (παύουσι γὰρ τὰ πνεύματα αἱ ἀστραπαί).

1. One of the mss. (Γ) having λαμπρᾶς γὰρ ἀστεροπᾶς (without ἄτερ), Lobeck conjectured, λαμπρᾶς γὰρ ἄπ’ ἀστεροπᾶς (ἀπό = ‘after’).

2. Mudge (*ap. Wakefield, Silva Critica* cxciv): λαμπρᾶς γὰρ ἄπ’ ἐκ στεροπᾶς: and so (independently) Wecklein (*Ars Soph. emend.* p. 56). Blaydes adopts this reading.

3. Bergk: λαμπρᾶς γὰρ ἄτερ στεροπᾶς | ἄρξας.

4. Moritz Seyffert: οὐκ ἐπι λαμπρᾶς γὰρ ἄτερ στεροπᾶς (taking ἐπί as = ‘accompanied by’). But οὐκέτι is evidently right.

5. G. Wolff: λαμπραῖς γὰρ ἄφαρ στεροπαῖς | εἴξας.

405—409 The traditional text is as follows:—

εἰ τὰ μὲν φθίνει, φίλοι,  
τοῖσδ’ ὁμοῦ πέλας,  
μύραις δ’ ἄγραις προσκείμεθα,  
πᾶς δὲ στρατὸς δίπαλτος ἂν με  
χειρὶ φονεύοι.

And in the corresponding verses of the antistrophe (423—427):—

ἔξερέω μέγ’, οἶον  
οὐ τίνα  
Τροία στρατοῦ  
δέρχθη χθονὸς μολόντ’ ἀπὸ  
Ἑλλανίδος· τανῦν δ’ ἄτιμος  
ᾧδε πρόκειμαι.

The above is the division of the antistrophic verses as given in L: but, for correspondence with the strophe, it should be

ἔξερέω μέγ’, οἶον οὐ-  
τίνα Τροία στρατοῦ  
δέρχθη, etc.

G. Wolff retains the ms. text, without any change either in strophe or in antistrophe. He is thus compelled to assume that τοῖσδ’ ὁμοῦ πέλας answers metrically to τίνα Τροία στρατοῦ: and, therefore, that the first syllable of Τροία is short, so that the syllables  $\tau\iota\acute{\nu}\alpha$   $\tau\rho\acute{o}\iota$  correspond with the trochee  $\tau\omega\iota\sigma\delta’$  ὁμ-. He compares the  $\acute{o}\iota$  of Ποίαντος in *Ph.* 263 etc. But such a shortening of  $\acute{o}\iota$  in Τροία is altogether improbable. It is, indeed, a fatal objection to his view.

The emendations have been of two classes:—I. Those which require no change in the antistrophe. II. Those which require such



change. I. The first class may be subdivided into (a) those which keep the vocative φίλοι, and (b) those which alter it.

(a) Keeping φίλοι.

1. Hermann (formerly), εἰ τὰ μὲν φθίνει, φίλοι, τοιοῦδ' ὁμοῦ πέλας. This, as it is the slightest, seems also the best emendation, and I have adopted it in my text. (As has been said in the commentary, I suspect that πέλας is unsound; it may have displaced a substantive, perhaps βοτοῖς.)

2. Hermann afterwards struck out πέλας: inserted οἱ between τοῖσδ' and ὁμοῦ: and assumed the loss of a word (such as μέγιστα) between τὰ and μὲν (or between μὲν and φθίνει). He also changed προκείμεθα to προκείμενα. His text then stood thus:—

405 εἰ τὰ...μὲν φθίνει, φίλοι,  
406 f. τοῖσδ', οἱ ὁμοῦ μῶραις ἄγραις προκείμενα,

corresponding metrically with

423 ἐξερέω μέγ', ὄσον οὔτινα  
424 f. Τροία στρατοῦ δέρχθη χθονὸς μολόντ' ἀπό.

He explained his own reading in 405 ff. to this effect:—'If my chief object [τὰ (μέγιστα), the scheme of vengeance on the chiefs] is lost through these creatures (τοῖσδ', the slain cattle), such as are lying prostrate near me (ὁμοῦ προκείμενα, sc. ἑστί), victims of an insane onslaught' (μῶραις ἄγραις, instrumental dat.).

3. Lobeck: εἰ τὰ μὲν φθίνει, φίλοι, τίσις δ' ὁμοῦ πέλας: *si honore et dignitate, qua olim florebam, privatus sum, ultio autem prope instat* (the vengeance of the Greeks).

4. Dindorf gives the same emendation in his text of 1860, only with πλεῖ instead of πέλας. (Others suggest πελῆ.) Schneidewin (formerly): τίσις δ' ὁμοῦ μ' ἔλῃ.

5. Hartung changes τοῖσδ' ὁμοῦ to τοιαῖσδε δὲ, dividing the verses thus:—

εἰ τὰ μὲν φθίνει, φίλοι, τοιαῖσδε δὲ  
πέλας μῶραις ἄγραις προσκείμεθα.

6. Elmsley: εἰ τὰ μὲν φθίνει, φίλοι, τάδε δ' ὁμοῦ πέλας (*i.e.* εἰ τὰ μὲν ἀγαθὰ φθίνει, τάδε δὲ κακὰ παρέσσι).

7. Linwood (*ap.* Blaydes, p. 100): εἰ τὰ μὲν φθίνει, φίλοι, τῶσδ' ὡς ὄραν πέλει.

(b) Changing φίλοι.

1. Schmelzer (*ap.* G. Wolff, p. 164): εἰ τὰ μὲν φθίνει, φίλοις δὲ τοῖσδ' ὁμοῦ τάλας.

2. Mekler: εἰ τὰ μὲν φθίνει φίλοισι τοῖσδ' | ἑμοῦ σίβας. So he prints the passage in the 6th ed. of Dindorf's text (Teubner), 1885.

3. Seyffert: εἰ τὰ μὲν φθίνει φίλων τοιοῦδ' ὁμοῦ πέλας, meaning, 'If the help of friends (τὰ φίλων, 'ea quae in amicis sunt') is lost to me, through these creatures near me' (the slain cattle).

4. Wecklein: εἰ τὰ μὲν φθίνει φθιτοῖσι τοῖσδ' ὄμοῦ πέλας, *i.e.*, 'If my former glory perishes along with these dead creatures near me.'

II. The following emendations require some change in the antistrophe.

1. Ahrens: τοῖς δόμου πέλας, instead of τοῖσδ' ὄμοῦ πέλας.

2. Thiersch: τοῖς δ' ὄμοῦ γλαῖς (with μῶραις γ' instead of μῶραις δ').

3. Nauck (leaving the traditional reading in his text) proposes to read in the strophe (omitting τὰ μὲν),

εἰ φθίνει, φίλοι, δόμου κλῆος,  
μῶραις δ' ἄγραις προσκείμεθα,

and in the antistrophe (omitting στρατοῦ and ἀπό),

ἔξερώ μέγ', οἶον οὔτινα  
Τροία χθονὸς δέρχθη μολόντ'.

4. J. H. Heinrich Schmidt reads in the strophe,

εἰ τὸ μὲν φθίνει, φίλοι, δόμου  
κλῆος, μῶραις δ' ἄγραις προσκείμεθα,  
πᾶς στρατοῦ διπαλτος ἂν με  
χειρὶ φονεύοι.

(He omits the δὲ after πᾶς.) In the antistrophe he reads (omitting στρατοῦ, and changing Ἑλλανίδος, with Gleditsch, to Ἑλλάδος),

ἔξερέω μέγ', οἶον οὔτινα  
Τροία δέρχθη χθονὸς μολόντ' ἀπὸ  
Ἑλλάδος· τὰ νῦν δ' ἄτιμος  
ᾧδε πρόκειμαι.

5. Campbell would read in the strophe (changing τὰ to τάδε, and τοῖσδ' ὄμοῦ πέλας to πάλαι),

εἰ τάδε μὲν φθίνει, φίλοι, πάλαι,  
μῶραις δ' ἄγραις προσκείμεθα,

and in the antistrophe (omitting στρατοῦ and ἀπό),

ἔξερέω μέγ', οἶον οὔτινα  
Τροία χθονὸς δέρχθη μολόντ'.

6. Paley inserts κείμαι δὲ before τοῖσδ' in the strophe, reading thus:—

εἰ τὰ μὲν φθίνει, φίλοι,  
κείμαι δὲ τοῖσδ' ὄμοῦ πέλας,  
μῶραις [δ'] ἄγραις προσκείμεθα.

In the antistrophe, he changes οὔτινα to οὐδέπω τινά, reading

ἔξερέω μέγ', οἶον οὐ-  
δέπω τινὰ Τροία στρατοῦ  
δέρχθη χθονὸς μολόντ' ἀπὸ (κ.τ.λ.).

575 f. The *πόρπαξ* and the *ῥχανον*.—Herodotus (i. 171) says that *ῥχανα* for *ἀσπίδες* were invented by the Carians, and that previously 'all men' had managed their shields by means of leathern baldricks (*τελαμῶνες σκύτινοι*), slung round the neck and over the left shoulder. The shield of the Homeric warrior is indeed suspended by such a *τελαμών* (*Il.* 12. 401): but it had also an equivalent for the *ῥχανον*, according to the most recent interpretation (Dr Wolfgang Reichel's) of the *κανόνες* (*Il.* 8. 193, 13. 407). These appear to have been staves, probably of wood, one of which traversed the shield vertically, lying close to the leather, while the other ran across it horizontally, bulging out at the middle, so as to afford a handle. (See Appendix A to Leaf and Bayfield's *Iliad*, p. 548: London, 1895.) There is no allusion in the Homeric poems to a *πόρπαξ*. But the words of Sophocles here are to be interpreted with reference to the Greek shield of the fifth century B.C., and not in the light of Homeric archaeology. Eustathius (p. 995. 19) scented the anachronism: *ὄρα δὲ ὡς οὐδὲ τὸ τοῦ Αἰάντος σάκος πόρπακα εἶχεν, ἀλλὰ τελαμῶνος ἤρτητο, ἴσως δὲ καὶ κανόνι μετήγγετο* (alluding to the horizontal *κανών* just mentioned).

The *πόρπαξ* is expressly distinguished from the *ῥχανον* (or *ῥχάνη*) by Plutarch, who says that Cleomenes III. first taught the Spartans *τὴν ἀσπίδα φορεῖν δι' ῥχάνης, μὴ διὰ πόρπακος* (*Cleom.* 11). But, as *ῥχάνη* was a word of general meaning ('handle'), it is not surprising to find it sometimes used as a synonym for *πόρπαξ*: thus *αὐτοῖσι τοῖς πόρπαξιν* in *Ar. Eg.* 849 is explained in the scholium by *σὺν αὐταῖς ταῖς ῥχάναις*.

601—603 The emendations here may be classified as (I) those which keep *ποιά*, or *πόα*, and (II) those which alter it.

I. 1. Bergk writes:

Ἰδᾶδι μίμων χειμῶνι πόα τε μηνῶν  
ἀνήριθμος αἰὲν εὐνώμαι:

*i.e.*, 'remaining in the land of Ida, in winter and summer, through countless months' etc. For this use of *πόα* as = 'the grass-season,' 'summer,' cp. Rhianus *ap.* Paus. 4. 17. 6 *χείματά τε ποίας τε δύο καὶ εἴκοσι πάσας*: Callimachus fr. 182 *ἐπ' ἐννέα ποίας*: *Anthol.* 7. 731 *τίσσαρας πόας*. But this absolute use of *πόα* is extremely harsh. And *χειμῶνι* is improbable, for a reference to the *λειμών* on which they were encamped is most natural here (cp. Aesch. *Ag.* 559, quoted in the commentary).

Nauck adopts Bergk's reading.

2. G. Wolff, accepting Ἰδᾶδι from Bergk and *λειμωνίδι* from Erfurdt, reads,

Ἰδᾶδι μίμων λειμωνίδι ποία μή-  
λων ἀνήριθμος αἰὲν εὐνώμαι.

The decisive objection to this is that, instead of the  $\bar{\alpha}$  of *ποιά*, we require a short syllable, answering to the  $\delta$  of *οιοβύτας* in 614. This objection is not met by making the verse end with the first syllable of *μήλων*. Wolff joins *μήλων* (the MS. reading) with *ποιά* ('grassy sheep-pastures'). He takes *ἀνήριθμος* as = *ἀναριθμητος* in Eur. *Helen.* 1679,

'of no account,' an explanation which is given by the scholiast here (*ἐν οὐδενὶ ἀριθμῷ ταπτόμενος ἀλλὰ περιεργιμμένος*), but which is quite untenable.

3. Elmsley: Ἰδαία μίμνω λειμωνίδι ποία μλων, as = 'captive to': cp. Eur. *Helén.* 196 f. Ἰλίου κατασκαφάν | πυρὶ μέλουσαν δαίψ. But this destroys the metre.

## II. Emendations which alter ποία.

### 1. Hermann (formerly):

Ἰδαία μίμνω λειμώνι' ἄποινα μηνῶν  
ἀνήριθμος αἰὲν εὐνώμα  
χρόνῳ τρυχόμενος,

*i.e.*, 'I await my reward for (bivouacking on) the meadows of Ida, through countless months, ever worn by the steady march of time.' (*εὐνώμα*, the reading of Triclinius for the MS. *εὐνόμα*, = *εὐκινήτω*.) Dindorf adopted this reading (ed. 1860): but in the 6th ed. of his text (Teubner), Mekler gives *μίμων...εὐνώμαι*.

### 2. Hermann afterwards read:

Ἰδαία μίμνω λειμώνια κῆλ' ἀμόνων,  
ἀνήριθμος αἰὲν εὐνώμα  
χρόνῳ τρυχόμενος.

The *λειμώνια κῆλα* here are 'the arrows of the meadow-frosts,' the *πάγων ἐναίθρεια...βέλη* of *Ant.* 358.

### 3. Schneidewin (formerly):

Ἰδαία μίμνω λειμώνια πῖσι' ἀλγέων  
ἀνήριθμος, αἰὲν εὐνώμα etc.

Cp. *Il.* 20. 9 *πίσσα ποιήεντα*: and for *ἀλγέων ἀνήριθμος*, *El.* 232 *ἀνάριθμος...θρήνων*.

### 4. Hartung:

Ἰδαία μένων λειμώνια ποίμνια μῆλων  
ἀνήριθμος αἰὲν ἄρνημαι.

He explains this (p. 183) to the following effect: 'remaining here, I am constantly engaged in capturing flocks without number on the meadows of Ida' (*ἀνήριθμος* referring *in sense* to the booty): *i.e.*, ample spoil is the only result of the campaign. To justify the metre, he supposes that in the antistrophe (614) Ἄρει has *ᾶ*, and changes *οιοβώτας* there to *αἰοβώτας* (Hesych. *αἰόν'* μάταιον).

### 5. Wecklein reads:

Ἰδᾶδι μίμων λειμώνι πάγων ἐλαί-  
ων ἀνήριθμος αἰὲν εὐνώμαι,

'I remain encamped on the meadows of Ida, with endless sufferings from the frosts on the marshy ground.' Cp. Aesch. *Ag.* 335 f. *τῶν ὑπαιθρίων πάγων | δρόσων τ' ἀπαλλαγέντες*. [*Ἰδᾶδι* is then an adj. of fem. form used with a masc. subst., for *λειμών* is never fem. It would seem better to take *Ἰδᾶδι* as = *Ἰδᾶδι γῆ*.]

6. Lobeck's conjecture, λειμώνι ἔπαυλα μῆλων, is adopted by (a) Moritz Seyffert, who reads μίμων and εὐνώμαι, taking ἀνήριθμος as = 'of no account.' (b) Blaydes, who reads νάλων (instead of μίμων) and εὐνώμαι. He has μῆλων in his text, but in his note μῆνων, joining it with ἀνήριθμος. (c) Paley, who writes

Ἰδαῖα μίμων λειμώνι ἔπαυλα μῆλων  
ἀνήριθμος ἀλὲν ἐννάλων,

and renders, 'It is long since I have been waiting here, living all the time in the homesteads on Ida' [rather 'in quarters on the meadows of Ida'] 'amidst countless sheep.'

7. Campbell in his note proposes

Ἰδαῖα μίμων λειμώνι ὑπαιθρα, μῆνων  
ἀνάρηθος ἀλὲν εὐνώμαι,

which he renders, 'Abiding out-door hardships in moist Trojan fields, I make my bed there, months without number.'

650 f.      κάγω γάρ, ὅς τὰ δαῖν' ἐκαρτέρον τότε,  
βαφῆ σίδηρος ὤς, ἐθελύνθην στόμα  
πρὸς τῆσδε τῆς γυναϊκός.

An interesting discussion of this passage took place a few years ago between two German writers, each of whom possessed the advantage of being able to speak with authority on the technical aspect of the question. In 1885 Herr R. Paehler published at Wiesbaden an essay on the tempering of steel in antiquity (*Die Löschung des Stahles bei den Alten*). Holding that the words βαφῆ σίδηρος ὤς should be taken with ἐθελύνθην στόμα, he objected to βαφῆ that it must denote a *hardening*, not a *softening*, process; and therefore proposed to read βαύνη, 'furnace,' a word recorded by Hesychius, though βαῦνος or βαυνός seems to have been the more usual form. The sense then would be, 'my keen edge has been softened, as iron is softened in the furnace.' (Cp. Verg. *Aen.* 8. 446 *chalybs vasta fornace liquescit.*)

The emendation thus suggested was discussed by Prof. Hugo Blümner, in his *Technologie und Terminologie der Gewerbe und Künste bei Griechen und Römern* (Leipzig, 1887), vol. iv., pp. 345 ff. His main objection to it is of unanswerable force. If Ajax compares his altered mood to iron which has been *softened in the fire*, then the iron which was previously hard (the image of his former mood, implied in ἐκαρτέρον τότε) must be the iron *ore*, before it has been worked by the smith; whereas ἐθελύνθην στόμα shows the comparison to be with a weapon, whose edge, once keen and hard, has now been dulled. But, while rightly defending βαφῆ, as the cold bath in which heated iron is plunged to temper it, Prof. Blümner agrees with Herr Paehler in assuming that the words βαφῆ σίδηρος ὤς must refer to what *follows*, and so proposes to change ἐθελύνθην into ἐθελύνθην, 'whetted.' Replying to his critic in the *Neue Jahrbücher f. Philologie und Paedagogik* (1887, pp. 171—194), Paehler has no difficulty in showing that ἐθελύνθην (from ἐθελύνω, given by Hesych. as = ἐθύνω) is not warranted here by such late forms as ἡσθάνθην or the dubious ηὔξήνθην. On this

point each of the disputants saw half of the truth; βαφή is right, but so is ἐθελύνθην: the words βαφή σιδήρος ὡς must be referred, not to what follows, but to what precedes; not to ἐθελύνθην but to ἐκαρτέρον.

The chief interest of the discussion for students of Sophocles consists, however, in the clearness with which two points are brought out in the course of it. (1) βάπτειν and βαφή were familiar terms in reference to the tempering of iron by the cold bath. To the passages quoted in the commentary may be added Plut. *Mor.* 136 A ὡςπερ τὸν βαπτόμενον σιδήρον, 'like hot iron when it is plunged in the bath.' Id. *Alex.* 32 μάχαιραν . . θανμαστήν βαφή καὶ κουφότητι ('temper and lightness'). *Pyrrh.* 24 βαφῆς ἀρετῆ τοῦ σιδήρου ('the excellent temper of the blade'). The Latin word was *tingere*: Ov. *Met.* 9. 170 *gelido ceu quondam lamina candens Tincta lacu* (cp. Verg. *G.* 4. 172, etc.). The ancients believed that much depended on the quality of the water used in this process. Martial's birthplace, Bilbilis in Celtiberia, owed its reputation for steel blades partly to the supposed virtue in this respect of the Salo (*Xalón*) which flowed past it,—*Armorum Salo temperator*, as he calls it (*Epiqr.* 4. 55. 15); cp. *Epiqr.* 14. 33 (*pugio*) *Stridentem gelidis hunc Salo tinxit aquis*.

(2) In the second part of the scholium on *Ai.* 651 it is suggested that βαφή could refer to an oil-bath, by which iron is softened: δισσῶς βάπτεται ὁ σιδήρος· εἰ μὲν γὰρ μαλθακὸν βούλονται αὐτὸν εἶναι ἐλαίῳ βάπτουσιν, εἰ δὲ σκικρόν, ὕδατι. But the oil-bath was never a softening process; it was merely a milder tonic, used for the finer kinds of steel-work, to avoid the danger of brittleness, which, in their case, might result from immersion in cold water. Hippocrates refers to it (vol. 1. p. 294 ed. Kühn), σιδηρίου βαφέντος εἰς ἐλαιον: and Plutarch explains its use, *De primo frigore* 13. p. 950 C βελόνας δὲ καὶ πόρπας σιδηρᾶς καὶ τὰ λοιπὰ τῶν ἔργων οὐκ ὕδατι βάπτουσιν ἀλλ' ἐλαίῳ, τὴν ἄγαν ψυχροτητα φοβούμενοι τοῦ ὕδατος, ὡς διαστρέφουσιν. Plin. *H. N.* 34. 41. § 146 *tenuiora ferramenta oleo restingui mos est, ne aqua in fragilitatem durentur*. Paehler, in the essay mentioned above (*Die Löschung des Stahles* p. 18), observes that even large steel objects are liable to be made brittle if plunged in cold water when they are at a great heat. With regard to the notion that the oil-bath could soften iron, he mentions that he has disproved it by experiment (*Neue Fahrh.*, 1887, p. 172). Hence one result of the discussion, a result in which both the experts agree, is that the words βαφή σιδήρος ὡς cannot possibly be taken with ἐθελύνθην.

656 ἐξάλυμαι (from ἐξάλυσκω) is the form given by Hesychius, who quotes it from this passage; while ἐξαλεύωμαι (from ἐξαλεύω) is supported by L (with most mss.), and Suidas.

(1) From ἀλύσκω we have the fut. ἀλύξω in *El.* 627, and its dual ἀλύξετον in *Ant.* 488. The aorist is frequent in Homer (*ἦλυξα Od.* 3. 297, *ἦλυξε Il.* 11. 476, *ἀλύξη Io.* 348, *ἀλύξαι 8.* 243, *ἀλύξας 12.* 113 etc.). Aesch. *Pers.* 100 has ἀλύξαντα: Eur. *Hec.* 1194 ἐξήλυξε, *Bacch.* 734 ἐξηλύξαμεν, *El.* 219 ἐξαλύξωμεν. Thus the aorist active, at least, was thoroughly familiar to Attic Tragedy. The aorist middle occurs only here.

(2) From ἀλώω the fut. ἀλεύσω is quoted (*Anecd. Bekk.* p. 383, 4) as used by Sophocles in the sense of φυλάξω. The aorist ἤλευσα is used by Aeschylus, but only in the sense of averting: *Theb.* 87 ἀλεύσατε: *ib.* 141 and *Suppl.* 528 ἄλευσον. The only aorist middle which occurs elsewhere is the epic ἤλευάμην (*Il.* 13. 184 etc.).

These facts create the strongest probability that Sophocles would have written ἐξαλύξωμαι rather than ἐξαλεύσωμαι.

679 ff. The maxim of Bias.—Diog. Laert. 1. 5 § 87 (of Bias) ἐλεγέ τε τὸν βίον οὕτω μετράειν <? δέιν> ὡς καὶ πολὺν καὶ ὀλίγον χρόνον βιωσομένου, καὶ φιλεῖν ὡς μισήσοντα· τοὺς γὰρ πλείστους εἶναι κακοῦς. If Bias really assigned this ground for his maxim, then Sophocles is true to its original spirit when he makes Ajax give a similar reason,—τοῖς πολλοῖσι γὰρ | βροτῶν ἄπιστός ἐσθ' ἑταιρείας λιμῆν (682 f.). The prevalent sentiment of antiquity probably regarded φιλεῖν ὡς μισήσοντα as a cynical precept. Thus Aristotle recommends a speaker, if he desires to appear amiable, to say, οὐ δεῖ, ὡς περ φασί, φιλεῖν ὡς μισήσοντα, ἀλλὰ μᾶλλον μισεῖν ὡς φιλήσοντα (*Rhet.* 2. 21 § 13). Cicero speaks very strongly, *De Amic.* 16. 59: (*Scipio*) *negabat ullam vocem inimicitiorum amicitiae potuisse reperiri quam eius qui dixisset ita amare oportere ut si aliquando esset osurus: nec vero se adduci posse ut hoc, quemadmodum putaretur, a Biante esse dictum crederet, qui sapiens habitus esset unus e septem; impuri cuiusdam aut ambitiosi aut omnia ad suam potentiam revocantis esse sententiam.* On this view, the thought underlying φιλεῖν ὡς μισήσοντα is, 'human friendship is never trustworthy.'

But evidently the maxim is susceptible of another interpretation. It could be explained as a rule of prudence, not necessarily tinged with cynicism: then the thought would be, 'It is a serious thing to put oneself unreservedly in any one's power; therefore be careful whom you admit to your intimacy.' This is the construction put upon the precept by Demosthenes, or. 23 § 122: ἔστι γὰρ οὐχ ὑγαινόντων, οἶμαι, ἀνθρώπων οὐθ' ὅταν τινὰ ὑπειλήφωσι φίλον, οὕτω πιστεύειν ὥστε, ἂν ἀδικεῖν ἐπιχειρή, τὸ ἀμύνασθαι σφῶν αὐτῶν ἀφελέσθαι, οὐθ' ὅταν ἐχθρὸν τινα ἡγῶνται, οὕτως αὐ μισεῖν ὥστε, ἂν παυσάμενος βούληται φίλος εἶναι, τὸ ποιεῖν ἐξείναι ταῦτα κωλύσαι· ἀλλ' ἄχρι τούτου καὶ φιλεῖν, οἶμαι, χρὴ καὶ μισεῖν, μηδετέρου τὸν καιρὸν ὑπερβάλλοντα. (All this is compatible with unreserved confidence in proved friends.)

Bacon's criticism is in a similar spirit, *De Augm. Scient.* VIII. c. 2: *Septimum praeceptum est antiquum illud Biantis; modo non ad perfidiam, sed ad cautionem et moderationem adhibeatur; Et ames tanquam inimicus futurus, et oderis tanquam amaturus. Nam utilitates quasque [? quasdam] mirum in modum prodit et corrumpit, si quis nimium se immerserit amicitis infelicibus, molestis et turbidis odiis, aut puerilibus et futilibus aemulationibus.* That is, the precept is not to be understood as excusing disloyalty to friends (*perfidiam*), but merely as a warning against rashness in forming ill-chosen intimacies, which may afterwards prove embarrassing.

Montaigne, in referring to the maxim, draws a like distinction: 'Ce précepte, qui est si abominable en ceste souveraine et maistresse amitié,

il est salubre en l'usage des amitez ordinaires et coustumières' (*Essais*, i. c. xxviii.). La Bruyère's comments are curious (*Caractères*, c. 4, §§ 55, 56, vol. i. p. 208 in the edition of M. Servois, 1865):—'Vivre avec ses ennemis comme s'ils devoient un jour être nos amis, et vivre avec nos amis comme s'ils pouvaient devenir nos ennemis, n'est ni selon la nature de la haine, ni selon les règles de l'amitié; ce n'est point une maxime morale, mais politique.' He then gives his own rule:—'On ne doit pas se faire des ennemis de ceux qui, mieux connus, pourroient avoir rang entre nos amis. On doit faire choix d'amis si sûrs et d'une si exacte probité, que venant à cesser de l'être, ils ne veuillent pas abuser de notre confiance, ni se faire craindre comme ennemis.' But, as Spedding remarks (*Bacon's Works*, vol. i. p. 788, n. 2), this might be paraphrased, 'Treat no man as your enemy until you are *sure* that he can never deserve to be your friend, make no man your friend unless you are *sure* that he will never become your enemy': and, since such certainty is unattainable beforehand, La Bruyère's own precept comes to much the same thing as that which he is criticising.

It may be observed that the version by Publilius Syrus (in Gellius, *Noct. Att.* 17. 14), *Ita amicum habeas, posse ut fieri hunc inimicum putes*, makes the maxim more definitely cynical than it is in its Greek form, φιλεῖν ὡς μισήσοντας.

869 κούδεις ἐπίσταται με συμμαθεῖν τόπος.

I. The following conjectures keep συμμαθεῖν (or merely modify it to συμμαθῶν).

1. Campbell: κούδεις ἐπίσταται με συμμαθεῖν τόπος. 'And no spot arrests me that I may share its secret.' (For this causal sense of the middle ἐπίσταμαι, see my note on *Tr.* 339.) So Meineke also, but with συμμαθῶν.

2. Moritz Seyffert: κούδεις ἐπίστα τοῦ με συμμαθεῖν τόπος. 'And no place invited me to pause, that I might learn its secret.' (ἐπίστα imperf. : τοῦ...συμμαθεῖν, gen. expressing the aim or object.) Wecklein adopts this.

3. Dindorf: κούδεις ἐπίσταται σφε συμμαθῶν τόπος. (Meaning, apparently, 'No place is conscious that it shares the secret concerning him.')

II. Conjectures which substitute some other verb for συμμαθεῖν.

1. Hartung: κούδεις ἐπίσταται με συμβαλεῖν τόπος (*sc.* τῷ Αἴαντι, 'that I have met with him').

2. Linwood: κούδεις ἐπίσταται σφε συμβαλεῖν ἔπον. ('No one can conjecture where he is.')

3. Heimsoeth: κούδεις ἐπίσταται με νουθετεῖν τόπος.

4. Blaydes (*inter alia*): κούδεις ἐπίσταται σφε σημαίνειν τόπος. Or κού. ἐ. σφε μοι φράζειν τόπος (G. Wolff suggests σφε ποῦ λάθει).

5. Herwerden: κούδεις ἐπίστασθαί με συμπάλειν τόπος.



966—973

966 ἐμοὶ πικρὸς τέθνηκεν ἢ κείνοισ γλυκός,  
 967 αὐτῷ δὲ τερπνός· ὦν γὰρ ἠράσθη τυχεῖν  
 968 ἐκτήσαθ' αὐτῷ, θάνατον ὄνπερ ἤθελεν.  
 969 τί δῆτα τοῦδ' ἐπεγγελάωεν ἂν κατα;  
 970 θεοῖς τέθνηκεν οὗτος, οὐ κείνοισιν, οὐ.  
 971 πρὸς ταῦτ' Ὀδυσσεὺς ἐν κεινοῖς ὑβριζέτω.  
 972 Αἴας γὰρ αὐτοῖς οὐκέτ' ἐστίν, ἀλλ' ἐμοὶ  
 973 λιπῶν ἀνίας καὶ γόους διοίχεται.

(1) R. Enger (in *Rhein. Mus.* 14. 475 ff.) proposes to strike out verses 969, 970, 973, and to arrange the remaining five verses in the following order:—

971 πρὸς ταῦτ' Ὀδυσσεὺς ἐν κεινοῖς ὑβριζέτω.  
 972 Αἴας γὰρ αὐτοῖς οὐκέτ' ἐστίν· ἀλλ' ἐμοὶ  
 966 πικρὸς τέθνηκε < μᾶλλον > ἢ κείνοισ γλυκός,  
 967 αὐτῷ δὲ τερπνός· ὦν γὰρ ἠράσθη τυχεῖν  
 968 ἐκτήσαθ' αὐτῷ, θάνατον ὄνπερ ἤθελεν.

(2) A. Zippmann (*Atheteseon Sophocl. specimen*, p. 34, Bonn, 1864) would strike out vv. 966, 969, 970, and arrange the rest as follows:—

971 πρὸς ταῦτ' Ὀδυσσεὺς ἐν κεινοῖς ὑβριζέτω.  
 972 Αἴας γὰρ αὐτοῖς οὐκέτ' ἐστίν, ἀλλ' ἐμοὶ  
 973 λιπῶν ἀνίας καὶ γόους διοίχεται,  
 967 αὐτῷ δὲ τερπνός· ὦν γὰρ ἠράσθη τυχεῖν  
 968 ἐκτήσαθ' αὐτῷ, θάνατον ὄνπερ ἤθελεν.

Others would be content simply to strike out three verses, without changing the order of the five which remain. Thus:

(3) Leutsch and Dindorf would omit vv. 966, 967, 968.

(4) Schneidewin, 969, 972, 973.

(5) A. Schöll, 971, 972, 973.

All the above-mentioned critics, whether they change or do not change the order of the verses which they spare, have the same object in view, viz., to get rid of three verses here, so that Tecmessa's speech of ten lines in vv. 915—924 may correspond in length with her speech in this place, which now consists of thirteen lines (961—973). For they regard vv. 879—924 as forming the strophe of the κομμός, to which vv. 925—973 form the antistrophe.

Nauck's view is peculiar. As he rejects two verses (918, 919) in Tecmessa's former speech, thus reducing it to eight verses, so here he has to get rid, not of three, but of five verses. He accordingly brackets 966, 967, 968, 969, 970.

The truer view seems to be that the strophe consists of vv. 879—914, to which vv. 925—960 form the antistrophe. There is no necessity, on this view, that Tecmessa's speech of ten lines in 915—924 should be balanced by one of the same length here.

The diversity of opinion among the critics as to which verses should be deleted curiously illustrates the arbitrary character of such processes.

As to the objections which have been made to verses 966—973, on the ground of their alleged incoherence, see the note in the commentary, where the train of thought is traced.

1028—1039 σκέψασθε...κάγὼ τάδε.

NOTE I. R. Morstadt (*Beiträge zur Exegese u. Kritik d. Soph. Ajas*, pp. 30 f., 1863), and Nauck, reject these twelve verses on several grounds. (1) It is far-fetched and forced to compare the girdle, by which Hector was dragged till he died, with the sword on which Ajax fell.—The point of this objection is that Hector did not *kill himself* with the girdle. But, for a poet desirous of illustrating the maxim, ἐχθρῶν ἄδωρα δῶρα, it was enough that the girdle had been instrumental in the death of Hector, as the sword in the death of Ajax. (2) The analogy, incomplete as it is, obtained only by supposing, in contradiction to the *Iliad*, that Achilles, instead of slaying Hector in fight, took him alive, and tortured him to death.—It is true that this divergence from the *Iliad* is remarkable; of that I shall speak in Note II. But such divergence is not in itself a legitimate reason for questioning that Sophocles wrote these verses. (3) *πισθείς* in v. 1030 is unintelligible; and the active *μηχανᾶν* in v. 1037 is suspicious.—These points are dealt with in my commentary. (4) Verses 1036, 1037 are a tame commonplace; and vv. 1038, 1039 are very strange (in Nauck's words, 'klingen sehr wunderlich').—It is difficult to comprehend this objection. The four verses in question are perfectly in harmony with the style of Greek Tragedy; nor is anything in their composition unworthy of Sophocles. (See commentary.)

NOTE II. The account of Hector's death given in vv. 1029—1031.—The *Iliad* is, so far as we know, the only Greek epic in which the circumstances attending the death of Hector were related. The *Aethiopsis* took up the story from the point at which the *Iliad* left off, and began with the events which immediately followed Hector's funeral. The twenty-second book of the *Iliad*, which narrates the slaying of Hector by Achilles, is undoubtedly one of the oldest parts of the poem, as it is also one of the most splendid and the most famous; it is, indeed, the very climax of the epic. Nothing could be less probable than that another epic poet should have set himself to relate the story of Hector's death in a new fashion, representing Achilles as having spared the life of Hector on the battle-field, only that he might mangle him to death by dragging him after his chariot. Such a version, so dishonouring to the hero of the *Iliad*, would also stand in damning contrast with one of its greatest passages. A single circumstance may suffice to illustrate the fixity with which the Homeric Ἐκτορος ἀνείρεσις was established in ancient Greek opinion as the one authentic version of the event. Euripides (*Andr.* 107 f.) makes Andromachè say of Hector,

τὸν περὶ τείχη  
εἴλκυσε διφρεῶν παῖς ἄλιος Θέτιδος.

She does not say that he was dragged alive (on the contrary, the context implies that he was slain in battle): but the scholiast

notes the incorrect detail, *παρὶ τείχῃ*, in the tersely emphatic phrase, *παρ' ἱστορίαν*. Achilles (he says) chased the living Hector round the walls of Troy, but dragged the dead Hector round the tomb of Patroclus. (Vergil perhaps had Euripides in mind when he wrote in *Aen.* i. 483, *Ter circum Iliacos raptaverat Hectora muros*.) If a deviation from Homer in such a detail was noted as *παρ' ἱστορίαν*, we can estimate the audacity which would have been required, and the degree of acceptance which would presumably have been obtained, by a poet who set forth a narrative of Hector's death radically different from that of the *Iliad*.

On the other hand it is quite conceivable that a post-Homeric epic poet, who related the contest for the arms of Achilles and the death of Ajax, should have dwelt on the fact that the sword of Ajax was a gift from Hector, and should *incidentally* have attributed fatal consequences to the girdle which Hector received from Ajax. In doing so, he may have alluded to Hector's death as though it had occurred, not in combat, but as a result of the captive being dragged after the chariot. His memory may have been at fault. Or he may have risked this deviation from the *Iliad* in a mere passing allusion, though he would not have ventured upon it in an elaborated account of Hector's death.

On this hypothesis, the verses of Sophocles here would have been suggested, not by a narrative contradictory of the *Iliad*, but by an allusive passage, similar in its context to these verses themselves, which the dramatist may have found in some earlier poem; possibly in the *Aethiopsis* or the *Little Iliad*. In any case, it is evident that the account of Hector's death adopted by Sophocles cannot be regarded as his own invention; his manner of referring to it clearly implies some earlier source.

Leontius Scholasticus (*circ.* 550 A.D.) is the reputed author of two epigrams in the *Anthology* (7. 151, 152), both of which refer to the sword and the girdle as having been gifts of fatal omen for Ajax and for Hector respectively. Both epigrams clearly imply the version followed by Sophocles,—viz., that the living Hector was dragged by the girdle:—

- (151) Ἐκτωρ Αἴαντι ξίφος ὤπασεν, Ἐκτορι δ' Αἴας  
ζωστήρ' ἀμφοτέρων ἢ χάρις εἰς θάνατος.
- (152) πικρὴν ἀλλήλοισι Ἐκτωρ χάριν ἠδὲ φέρασπις  
Αἴας ἐκ πολέμου μνήμ' ἔπορον φιλότης·  
Ἐκτωρ γὰρ ζωστήρα λαβὼν ξίφος ἔμπαλι δῶκεν·  
τὴν δὲ χάριν δῶρων πείρασαν ἐν θανάτῳ.
- 5 τὸ ξίφος εἶλ' Αἴαντα μνημότα, καὶ πάλι ζωστήρ  
εἴλκυσε Πριαμίδην δίφρια συρόμενον.  
οὕτως ἐξ ἐχθρῶν αὐτοκτόνα πέμπετο δῶρα,  
ἐν χάριτος προφάσει μοῖραν ἔχοντα μόρου.

The word *αὐτοκτόνα* in v. 7, though its use is inaccurate as regards Hector, shows that by *δίφρια συρόμενον* in v. 6 the writer meant, 'dragged *alive* after the chariot.'

1129 *ἀτίμα*. By proscribing the verb *ἀτιμᾶν*, Nauck would make it necessary to alter the Homeric texts (including those of the Hymns) in about eighteen places. (a) Where the future or aorist forms of *ἀτιμᾶν* are now read, he would substitute the corresponding forms of *ἀτιμάζω* with *σο*: e.g., in *Il.* 8. 163 *ἀτιμάσσουσι* for *ἀτιμήσουσι*: in *ι.* 11 *ἠτίμασσ'* for *ἠτίμησ'*. (b) In other cases he would substitute forms from *ἀτίζω*: e.g., in *Od.* 21. 99 *ἄτιζεν* for *ἀτίμα*.

1135 *ψηφοποιός*. Others explain:—(1) 'Making votes' by tampering with the *ψῆφοι* at the counting. This is a needlessly coarse interpretation, even if it could be supposed that one of the competitors could have had the opportunity for such a fraud. (2) J. van Leeuwen: 'Making *ψῆφοι*' of clay, and giving them to those judges who were favourably disposed towards Ajax. These *ψῆφοι* would never come out of the voting urn (which the critic conceives as having water in it). Cp. the *δραπέτης κλήροσ* of v. 1285.

The word *ψηφοκλέπτης* was used in the sense of *ψηφοπαίκτης*, a 'juggler,' who causes *ψῆφοι* or balls to disappear (Athen. p. 19 B, etc.). Suidas gives *ψηφολόγοσ* in the same sense. Eustathius (p. 1601. 50) appears to associate that meaning with *ψηφοποιός* here. Cp. Lysias fr. 7 *ψηφοπαικτοῦσι τὸ δίκαιον*. It is very possible that Sophocles may have intended *ψηφοποιός* to suggest the idea of juggling, though the word could not be used as a synonym for *ψηφοκλέπτης*, 'juggler.'

1190 *ἀνὰ τὰν εὐρώδη Τροίαν* MSS. = 1197 *ὡς πόνου πρόγονοι πόνων*.

I. Like the emendation of Ahrens, *ἀν τὰν εὐρώδεα Τρωίαν*, which I have adopted, there are some others which require no change in v. 1197.

1. Wecklein: *ἀν' ἀνεμώδεα Τρωίαν* (the initial *ἀ* of the adj. being long, as if it were Doric for *ἦν*). Cp. Philostratus *Imag.* 1 *Σκῦροσ . . ἦν ὁ θεῖοσ Σοφοκλήησ ἀνεμώδεα καλεῖ* (fr. 509 Nauck). This conjecture would account for the fact that a few MSS. add *ἠνεμόεσσαν* after *Τροίαν* (see cr. n.). The drawback to it is the long *ἀ*, for *ἠνεμώδησ* seems a questionable form.

2. G. Wolff: *ἀν' ἀερώδεα Τρωίαν*. *ἀερώδεα* is the conjecture of Hermann (see below), who took it from the scholium (on *εὐρώδη*), *σκοτεινὴν καὶ ἀερώδη τοῖσ Ἑλλησιν*. But as *εὐρώεισ* was erroneously connected with *εὐρύσ* by some of the later grammarians (see n. on 1167), so *εὐρώδη* might be erroneously explained by *σκοτεινὴν καὶ ἀερώδη*: for *σκοτεινά* is one of the meanings given by Hesychius to *εὐρώειντα*.

3. M. Seyffert: *ἄνατον εὐρνεδεῖ Τροία*. (He supposes the *οι* to be short.)

II. Emendations which involve a change in the antistrophe, v. 1197.

1. Hermann: *ἀν' αἰαν ἀερώδεα Τρωίαν*, and in 1197 *ὡς πόνου, <πόνου> πρόγονοι πόνων*.

2. Dindorf: *ἀν' εὐρώδη Τροίαν*, and in 1197 *ὡς πόνου πρόπονοι*.

3. Bergk (ed. 1858, adnot. crit. p. xliv): ἀν' ἀκτὰν εὐρυεδῆ. He would omit Τροίαν as a marginal gloss, and in 1197 read ἰὼ πόνοι πρὸ πόνων.

4. Blaydes: ἀν τὰν εὐρυεδῆ Τροίαν, and in 1197 ὁ μόχθοι πρόγονοι μόχθων.

1252 ἀλλ' οἱ φρονούντες εὐ κρατοῦσι πανταχοῦ. Michael Apostolius (circ. 1470 A.D.), quoting this verse in his *Συναγωγή Παροιμιῶν*, subjoins another to it, viz. ὁ γὰρ φρονῶν εὐ πάντα συλλαβῶν ἔχει, and adds Σοφοκλέους, as if that poet were the author of both. The error arose from his having found the two verses together in a collection of commonplaces and proverbs by the monk Maximus Confessor (born .), who, however, had attributed only the *Paroemiographi Graeci*, ed. Leutsch

ὁ πάντα συλλαβῶν ἔχει is ascribed by the tragic poet Chaeremon (circ. 380 B.C.), included by Nauck (*Trag. Graec. Frag.*,

ἀμφὶ μὲν νεῶν  
νυκτοῖς ἰδωλοῖς  
, ἐς δὲ ναυτικὰ σκάφη  
Ἐκτορος τάφρων ὑπερ.

*stern-deck* at the stern of the ship.—This is a *sitting-place* for those who were not in rowing or working the ship. It is where the passenger Arion, and the makes his request, are at first together on the raised ἰδῶλια Arion springs into being illustrated by one of Lycophron defines the scene which will ensue when the Greek ships. The Greeks, pressed by the high ἰδῶλια of their ships, *at the stern* (ἀφλαστα καὶ κόρυμβα), or ἰδῶν θρόνου, the μέσην νέα of Her. 1. 24),



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## POINT-ZERO-FIVE

### Drinking/Driving Chart

BODY WEIGHT	Number of Drinks* Consumed					
	1	2	3	4	5	6
100 lb.	0	3	6	9½	12½	15½
120 lb.	0	2	4½	7½	9½	12
140 lb.	0	1½	3½	5½	8	10
160 lb.	0	½	2½	4½	6½	8½
180 lb.	0	0	2	3½	5½	7
200 lb.	0	0	1½	3	4½	6
220 lb.	0	0	1	2½	3½	5½

\*1 Drink = 86 proof 1½ oz. of whiskey, gin, vodka, etc. 1 bottle beer (12 oz.) 3 oz. wine (20%) or 5 oz. wine (12%).

and will dye the foreign soil with their blood:—

ἄφλαστα καὶ κόρυμβα καὶ κληδῶν θρόνου  
πυκνοὶ κυβιστηγῆρες ἐξ ἰδωλίων  
πηδῶντες αἰμάξουσιν ὀθνεῖαν κόνιν.

(Lycophron, with his usual taste for rare constructions, means the accusatives ἀφλαστα καὶ κόρυμβα etc. to be taken with πηδῶντες, as denoting the points *towards which* they leap; an admissible usage, but not like πηδῶντα πεδία in *Ai.* 30.) In the *Thesaurus* of Stephanus, where the words ἐξ ἰδωλίων πηδῶντες are cited, Dindorf quotes a scholium which correctly explains ἰδωλίων there as τῶν σανιδωμάτων καὶ καταστρωμάτων τῆς νεῆς. The scholiast, wishing to be explicit, added καταστρωμάτων, because the term σανιδώματα ('planking,' 'plank-

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The verse ὁ γὰρ φρονῶν εὐ πάντα συλλαβὼν ἔχει is ascribed by Stobaeus (*Flor.* 3. 17) to the tragic poet Chaerëmon (*circa* 380 B.C.), among whose fragments it is included by Nauck (*Trag. Graec. Frag.*, p. 788, 2nd ed.).

1276 ff.

ἀμφὶ μὲν νεῶν  
ἄκροισιν ἤδη ναυτικοῖς ἐδωλίοις  
πυρὸς φλέγοντος, ἐς δὲ ναυτικὰ σκάφη  
πηδῶντος ἄρδην Ἐκτορος τάφρων ὑπερ.

1. ἐδῶλια as = *a raised quarter-deck* at the stern of the ship.—This meaning came through that of a *sitting-place* for those who were not employed, as ἐρέται or ναῦται, in rowing or working the ship. It appears clearly in Her. I. 24, where the passenger Arion, and the officers of the ship to whom he makes his request, are at first together on the ἐδῶλια at the stern. From the raised ἐδῶλια Arion springs into the sea. That passage is strikingly illustrated by one of Lycophron (295 ff.), where Cassandra imagines the scene which will ensue when the Trojans have set fire to the Greek ships. The Greeks, pressed by the victorious enemy, will spring from the high ἐδῶλια of their ships, either towards the 'ensigns' *at the stern* (ἄφλαστα καὶ κόρυμβα), or towards the rowers' benches (κληδῶν θρόνους, the μέσην νέα of Her. I. 24), and will dye the foreign soil with their blood:—

ἄφλαστα καὶ κόρυμβα καὶ κληδῶν θρόνους  
πυκνοὶ κυβιστητῆρες ἐξ ἐδωλίων  
πηδῶντες αἰμάξουσιν ὀθνεῖαν κόνιν.

(Lycophron, with his usual taste for rare constructions, means the accusatives ἄφλαστα καὶ κόρυμβα etc. to be taken with πηδῶντες, as denoting the points *towards which* they leap; an admissible usage, but not like πηδῶντα πεδία in *Ai.* 30.) In the *Thesaurus* of Stephanus, where the words ἐξ ἐδωλίων πηδῶντες are cited, Dindorf quotes a scholium which correctly explains ἐδωλίων there as τῶν σανιδωμάτων καὶ καταστρωμάτων τῆς νεῆς. The scholiast, wishing to be explicit, added καταστρωμάτων, because the term σανιδώματα ('planking,' 'plank-

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ὅτι μὲν νεῶν  
 ἰδιωλοῖς  
 ναυτικὰ σκάφη  
 τῶν ὑπερ.



(Lycophron) ...  
 accusatives ...  
 denoting the ...  
 not like πηδῶντα ...  
 where the words ...  
 scholium which corre ...  
 καὶ καταστρωμάτων, be

fittings') was too vague; it could include the rowers' benches. Thus Suidas distinguishes three senses of *ἔδωλια*:—(1) *σανιδώματα, κυρίως τῶν πλοίων, ἐφ' ὧν οἱ ἐρέται καθέζονται*. For this sense, 'rowers' benches,' he gives no reference to literature. (2) *καθέδραι ἢ ἐδράσματα, i.e., sedes, abodes*; for which he quotes Soph. *El.* 1393, *ἀρχαίοπλοῦτα πατρός < εἰς > ἔδωλια*. (3) He then adds, *καὶ ἔδωλίῳσι παρ' Ἡροδότῳ ὑποστρώμασι* (here = *καταστρώμασι*) *νηός· Σοφοκλήης· ἄκροισιν ἤδη ναυτικοῖς ἔδωλίῳσι*. It would appear, then, that he regarded Her. i. 24 as the *locus classicus* for *ἔδωλια* as = 'deck,' and took that to be the meaning of the word in *Ai.* 1277. In *Etym. Magn.* p. 455, 4 (cited by Dindorf on Steph. *Thes. l.c.*) *ἔδωλιον* is identified with *τόπον τῆς νεῶς βάσιν ἔχοντα, i.e., 'a raised place in the ship' (βάσις being the substructure on which the raised deck rests).*

The passage of the *Helena* (1571), where Helen sits, apart from the rowers, *ἐν μέσοις ἔδωλίῳσι*, perfectly suits this interpretation. In *Cycl.* 238 *ἔδωλια* denotes the place in the ship to which a prisoner is to be consigned (*συνδῆσαντες, ἐς θάδωλια | τῆς νηός ἐμβαλόντες*): and this might well be the raised deck at the stern, where he would be kept under guard, apart from the crew.

There is, then, ample warrant for interpreting *ἔδωλίῳσι* here as the raised decks of the ships.

2. The next question is whether *ἄκροισιν* should be taken (1) as denoting the position of the *ἔδωλια* at the end, stern, of each ship; or (2) as = *τοπμοσί*, denoting that the *ἔδωλια* was the highest part of the ship. In the commentary I have given reasons for preferring the first view: viz. (a) that Sophocles may have had in mind how the Trojans fired the first Greek ship at the stern (*Il.* 16. 124 *ὡς τὴν μὲν πρῶμνην πῦρ ἄμφεπεν*): and (b) that, on the other hand, the height of the raised decks of the Homeric galleys above the ground was not great enough to make *ἄκροισιν*, in the sense of 'topmost,' appropriate,—as though the burning of some lofty structure were in question. If it be said that the word *ἤδη* rather favours the sense 'topmost,' we may reply that *ἤδη* is equally forcible as marking the critical moment when the flames had just taken hold on the ships at their sterns.

3. The epithet *ναυτικοῖς* remains to be considered. I have suggested in the commentary two considerations by which it may be defended,—viz., that, since *ἔδωλια* was a word of general meaning, a distinctive epithet, marking its technical sense here, is intelligible, though *νεῶν* has preceded; and that the iteration, *νεῶν, ναυτικοῖς, ναυτικά*, has some excuse in the emphasis which is here laid on the supreme peril to the ships, in which the ultimate safety of the Greek army was at stake. But I fully recognise that *ναυτικοῖς* is a difficulty. Could we join *ἀμφὶ* with *νεῶν*, and take *ἄκροισιν... ναυτικοῖς ἔδωλίῳσι* as a defining locative dative,—'about the ships, at their quarter-decks'? The objection arises from the Sophoclean use of *ἀμφί*. In *Ph.* 554 *ἀμφὶ σοῦ* = 'regarding thee.' In fr. 410, *ὦ ἀμφ' ἐμοῦ στῆλαι*, the sense *mag*, indeed, be locative, but it is uncertain. And those are the only well-attested examples in Sophocles of *ἀμφί* with a genitive; for in *Ph.* 1354 we should read, with L, *ἀμφ' ἐμοί*.

I would gladly adopt the simple remedy (proposed by Bothe and others) of reading *ναυτικοῖς θ'*, but for one consideration. The sense would then be, 'when the flames were already wrapping *the extremities of the ships* and the seats of the *ναῦται*' (the rowers' benches). Now I doubt whether the phrase *νεῶν ἄκρα*, meaning 'the extremities (here *the sterns*) of the ships,' is a phrase which an Attic poet would have used. (*νηῶν... ἄκρα κόρυμβα* in *Il.* 9. 241 is quite another matter.) If Sophocles had meant that here, would he not have rather written *πρύμναισιν*? (Wecklein, who adopts the insertion of *θ'*, reads *ναυτίλοις*, comparing Aesch. *Ag.* 1442 *ναυτίλων...σελμάτων*.)

On the hypothesis that *ναυτικοῖς* arose from *ναυτικά* in 1278, Bergk conjectures *πευκίνοις* (adding, however, *θ'*, which would then be needless): G. Wolff, *ποντίοις*, or, which is less weak, *παγκρατοῦς*: but none of these has any probability.

It may be noticed that, though Suidas and other grammarians give 'rowers' benches' as one meaning of *ἔδωλια*, that particular sense of the word does not seem to occur in classical Greek literature. The ordinary term for rowers' benches is *ζυγά*: in poetry we have *κληῖδες* (*Odyssey*), and *σέλματα*. This circumstance, which may be accidental, could not safely be urged as an objection to taking *ἔδωλοις* here as = 'rowers' seats.' At the same time it should be remembered that the well-attested sense of *ἔδωλια* as = 'quarter-deck' was derived from the primary sense of 'seats' for passengers and other *non*-rowers;—seats, presumably, of another and more comfortable kind than the rowers' benches. The antithesis with *ζυγά* thus implied in that sense of *ἔδωλια* may help to explain why we do not, as a matter of fact, find *ἔδωλια* used to denote the benches of the oarsmen.

One remark in conclusion. I formerly acquiesced in the view that (*without* inserting *θ'* after *ναυτικοῖς*) we should explain *ναυτικοῖς ἔδωλοις* as 'the seats of the rowers.' The decisive objection to that view, as I now think, is *ἄκροισιν*. It must then mean 'topmost': but the rowers' seats could be so called only relatively to the planks lining the bottom and sides of the vessel. It is not conceivable that a poet so familiar with Homer should have imagined the Homeric ship as a trireme, and *ἄκροισιν*, therefore, could not possibly be explained as intended to denote the benches of the *θρανῖται*.

1416 f.            *κοῦδενί πω λῶνι θνητῶν.*  
[*Αἴαντος, ὅτ' ἦν, τότε φωνῶ.*]

The attempts to expand v. 1416 from a paroemiac into an anapaestic dimeter have not been very felicitous. (I should prefer the insertion of *δή* before *πω* to any of them.)

1. Brunck: *κοῦδενί πω λῶνι τῶν θνητῶν.*
2. Erfurdt: *κοῦδενί πώποτε λῶνι θνητῶν.*
3. Hermann (formerly):

*κοῦδενί γ' ᾤτινι λῶνι θνητῶν.*

But he afterwards preferred to leave v. 1416 untouched, and to delete v. 1417.

4. Bothe: *κᾶν οὐδενί πω λύονι θνητῶν.*

He meant the construction to be *καὶ (πονήσας) ἄν.* Lobeck suggested *καὶ ἐπ' οὐδενί κ.τ.λ.*

5. Schneider: *κοῦδενί τῷ πω λύονι θνητῶν.*

6. Musgrave: *κᾶπ' οὐδενί πω λύονι θνητῶν*  
*Αἴαντος ἐτλεῖν τόδε φωνῶν.*

*I.e.*, 'and saying (while he toils) that he never bore this toil for a better man than Ajax.'

7. Moritz Seyffert: *κοῦδενί πω λῶτονι θνητῶν.*

He takes *Αἴαντος* as depending on *λῶτονι*, and the words *ὄτ' ἦν, τότε φωνῶ*, as a pathetic after-thought,—'I speak of the time when he lived.' Almost alone among modern critics, Seyffert is strenuous in his vindication of v. 1417, which he designates as 'unum ex pulcherrimis, ut nobis videtur, poetæ ornamentis.'

## INDICES.

### I. GREEK.

The number denotes the verse, in the note on which the word or matter is illustrated.  
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